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British & European Paintings & Prints

12 NOVEMBER 2025

19TH & 20TH CENTURY LITERATURE & FIRST EDITIONS CHILDREN'S & ILLUSTRATED BOOKS, PRIVATE PRESS ORIGINAL ILLUSTRATIONS, VINTAGE TOYS & GAMES

11 DECEMBER 2025



Katharine Cameron (1874-1965). *Lachrymae Musarum and Other Poems*, by William Watson, 1st edition, London: Macmillan and Co., 1892, signed by the poet to half-title, a few minor spots, light offsetting to endpapers, top edge gilt, later maroon morocco by Maclehose, Glasgow, 8vo

With two original pen, ink and watercolours by Katharine Cameron, the first full-page (opposite page 74) with ink caption at head and foot 'So lightly we parted at eve we knew not that love was born', signed in the image by the artist and dated 1897, the other a small floral watercolour to page 75, signed with initials.

Katharine Cameron (1874-1965) studied at the Glasgow School of Art from 1889-93, and was a member of the Immortals which included other female artists Frances and Margaret Macdonald, Jessie Keppie, Janet Aitken and Agnes Raeburn, as well as Charles Rennie Mackintosh.

Estimate £700-£1,000

For further information please contact Paul Rasti
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British & European Paintings & Watercolours Old Master & Modern Prints & Drawings 12 November 2025 at 10am

VIEWING Monday & Tuesday 10/11 November 9.30am-5.30pm
Sale mornings from 9am (other times by appointment)

AUCTIONEERS
Nathan Winter

Light refreshments available on view days with extra lunch options on sale days



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- b. if they require an Export Licence on the grounds of exceeding a specific age and/or monetary value threshold as set by the Export Licensing Unit. We are happy to offer the submission of necessary applications on behalf of our buyers but we will charge for this service to cover the costs of our time. The typical cost of an application is £50 + VAT, but this price cannot be guaranteed or fixed.
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Paintings, Watercolours & Prints

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Robert Morden (circa 1650 – 1703). An untitled atlas of 52 counties of England and Wales described in a pack of cards, retaining the 'explanation' card and the general map of England & Wales, bound in contemporary crushed full black morocco gilt, 10 x 7 cm
Originally published in 1676, this edition issued later, most likely by H. Turpin, circa 1772. Identifiable by the removal of the suit marks above the maps.
£4,000-6,000

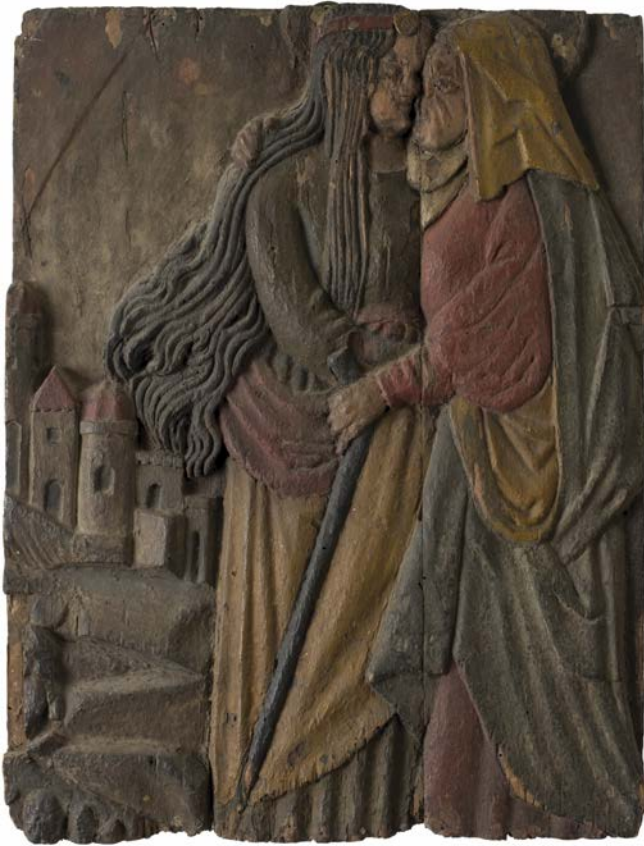
FORTHCOMING SALES IN 2025/2026

Wednesday 10 December	Printed Books, Maps, Prints & Documents
Thursday 11 December	19th & 20th Century Literature & First Editions Children's & Illustrated Books, Private Press Original Illustrations , Vintage Toys & Games
Wednesday 28 January	Printed Books, Maps & Music British Ornithological Books: A Private Library The Shurmer Collection of Ex-Libris
Wednesday 4/5 March	Printed Books, Maps, Prints & Documents Early Cookery Books: A Private Collection
Wednesday 11 March	British & European Paintings & Watercolours Old Master & Modern Prints Japanese Woodblock Prints: A Private Collection
Thursday 12 March	Antiques, Jewellery & Historic Textiles

Entries are invited for the above sales: please contact one of our specialist staff for further advice

OLD MASTER PAINTINGS & WORKS ON PAPER

To commence at 10am



1* **Continental School.** The Visitation of the Virgin Mary to Elizabeth, probably 16th-century, carved wood panel in high relief with polychrome depicting Mary and Elizabeth embracing each other, with battlemented building in background, some wear, several old worm holes to recto and heavy worm trails to verso, 46 x 36 cm (18 x 14 ins)

Mary's visit to her pregnant cousin Elizabeth is recounted in Luke 1:39-56, where Elizabeth's baby, John the Baptist, leaps for joy in her womb upon hearing Mary's greeting. Filled with the Holy Spirit, Elizabeth blesses Mary, calls her the mother of the Lord, and acknowledges her for believing God's promises.

(1) £700 - £1,000



Lot 2

2* **Flemish School.** Saint John the Evangelist and Saint Catherine of Alexandria, 16th-century, a pair of oil on wood panel full length portraits, the first depicting Saint John the Evangelist in red and white robes standing within a landscape whilst holding a chalice cup in his left hand and blessing it with his right, the second depicting Saint Catherine of Alexandria in light red and pink robes standing within a landscape whilst reading a book held in her right hand and supporting a long sword in her left, some worm holes mostly to portrait of Saint Catherine, light flaking to paint surface, occasional vertical splits and cracks, panel of Saint John 67 x 19.5 cm (26 1/4 x 7 5/8 ins), panel of Saint Catherine 67 x 21 cm (26 1/4 x 8 1/4 ins), both framed and glazed

Provenance: Private Collection, Oxfordshire, UK.

Likely to be side panels from a triptych.

One of Saint John the Evangelist's familiar attributes is the chalice, often with a snake or dragon-like creature emerging from it. In this case, the chalice is empty. The painting possibly alludes to the occasion when he was challenged to drink a cup of poison to demonstrate his strong faith, and due to the intervention of God, the poison was rendered harmless. The chalice can also be interpreted as a reference to the Last Supper.

Saint Catherine of Alexandria was martyred at the age of 18 in the early 4th century at the hands of the emperor Maxentius. She was both a princess and a noted scholar, converting to Christianity at around the age of 14 and then converting many others to Christianity. She is often depicted richly dressed and crowned, as befits her rank, and holding or standing next to a segment of her wheel as an attribute of her martyrdom. She is also depicted carrying either a martyr's palm or sword of her execution (as here).

(2) £1,000 - £1,500



Lot 3

3* **Veneto-Cretan School.** Adoration of the Magi, late 16th century, *tempera on wood panel*, depicting the Adoration of the three Kings Balthasar, Caspar and Melchior, in oriental dress and turbans, presenting gifts to the Christ child, in a domed interior with stone column, a few very small paint losses, panel 39 x 31 cm (15 1/4 x 12 1/4 ins), with printed framer's label of R. M. Hoare to verso with owner's name added in manuscript 'Lady Raglan' and subject 'Madonna w Child' in blue ink, panel braced to verso with two modern aluminium supports and partly covered in wax, later gilt frame (47 x 41 cm)

Provenance: Private Collection, Wiltshire, U.K. The present work may at one time have belonged to Lady Raglan of Cefntilla Court, Monmouthshire (as indicated on the label to verso).

(1) £2,000 - £3,000

4* **Borgianni (Orazio, 1574-1616).** God Presenting Eve to Adam, after Raphael, 1615, *pen, brown ink and watercolour on laid paper*, signed with monogram and dated lower right, sheet size 135 x 164 mm (5 3/8 x 6 1/2 ins), framed and glazed

A number of etchings by Borgianni contain the same monogram as here, including Expulsion from the Garden of Eden, and The Old and New Testament, both of which are also dated 1615. The present work is based on the painted scene by Raphael in the Vatican Loggia.

(1) £400 - £600



Lot 4



Lot 5

5* **Circle of Guido Reni (1575-1642).** Head of a Youth, black, sanguine and white chalks on grey-green laid paper with a winged figure watermark, with a study of an upraised hand to verso in black and white chalks, the sheet slightly unevenly trimmed, with a few fine perforations towards the left sheet edge and a few pinholes at the lower left corner, a vertical drying fold towards the right (inherent to the paper), the upper left corner folded, further minor handling creases (generally in very good condition), sheet size 29.4 x 19.7 cm (11 1/2 x 7 3/4 ins), plus Study of a female hand, black, sanguine and white chalks on grey-green, laid paper with a winged figure watermark, the left and lower edge untrimmed, a small brown stain and three pinholes and inherent paper creasing towards the lower margin, sheet size 29.1 x 17.8 cm (11 3/8 x 7 ins), together with

Attributed to Pietro Bernardi (circa 1585/90-1623). St. Francis receiving the Stigmata, black chalk heightened with white on fibrous, grey-green laid paper, together with two other studies to verso of the same sheet: head of a young woman in a helmet (possibly Minerva), black and sanguine chalks heightened with white, and studies of an arm, hands gripping a spear, and a calf and foot, in black, white and sanguine chalks, sheet size 57.2 x 43 cm (22 1/2 x 16 7/8 ins)

(3)

£500 - £800



6* **Peeters (Bonaventura I, 1614-1652).** Square-rigged vessels flying Dutch colours in a storm off the coast, oil on canvas, relined, 24 x 37.5 cm (9 1/2 x 14 3/4 ins), later frame with gilt inner slip, glazed (37 x 49.5 cm), red wax seal and remnants of paper label and Zollamt Salzburg customs stamp to verso

Bonaventura Peeters (1614-1652) was born and worked in Antwerp. A leading Flemish painter, draughtsman and etcher, he is best-known for his depictions of marine battles, storms at sea, shipwrecks and views of ships in rivers and harbours. He shared his studio with his elder brother, Gillis the Elder, also a seascape painter, until moving to Hoboken in 1641 where he lived with, and taught, his siblings Catharina and Jan Peeters.

(1)

£2,000 - £3,000



Lot 7

7* **Manner of Frans Wouters (1612-1659).** Landscape with Diana and Endymion, late 17th or early 18th century, oil on oak panel, showing a mountainous landscape with the Goddess Diana appearing in her chariot before the sleeping Endymion, some minor loss of paint to the upper edge of panel (caused by rubbing on the frame), verso with rebate to the right edge of the panel, 27.5 x 37 cm (10 7/8 x 14 1/2 ins), modern wood frame (38.5 x 48 cm)

(1)

£400 - £600

8* **Circle of Jan Peter van Bredael, (1683-1735).** The Siege of Vienna, oil on canvas, relined, with two repairs to left centre and upper right centre of the composition (repair patches visible to verso), 73 x 93 cm (28 3/4 x 36 1/2 ins), later gilt frame (80 x 100 cm)

(1)

£700 - £1,000



Lot 8

9* **Flemish School.** The Descent from the Cross, probably 17th century, oil on copper, 133 x 110 mm (5 1/4 x 4 3/8 ins), later gilt moulded frame (22 x 20 cm)

(1)

£150 - £200

10* **Lefèvre (Valentin, 1637-1677).** Birth of the Virgin, after Paulo Veronese, pen, brown ink, brown and grey wash on two conjoined sheets of laid paper, initialled in brown ink to lower left corner 'P. V.', sheet size 311 x 605 mm (12 1/4 x 23 3/4 ins), inscribed in brown ink in an early hand to lower right blank margin 'Paule Veronese', laid down on old thick laid backing card with pale yellow-brown wash outer border, backing card sheet size 46 x 73 cm, framed and glazed

Provenance: Collection of Dr. Johnson Ball (1901-1985), academic and collector, author of *Paul and Thomas Sandby: Royal Academicians. An Anglo-Danish Saga of Art, Love and War in Georgian England*, and Principal at Halesowen Technical College. A large portion of his collection was purchased by Dudley Museum and Art Gallery; purchased from his widow in the late 1980's by Antony R. Harris (1938-2024), dealer in 18th-20th century paintings, watercolours and prints in Birmingham during the 1970s who subsequently opened Oldswinford Gallery in Stourbridge (1980-2018).

The present work has been authenticated by Ugo Ruggeri. Several similar works on the same subject are listed and illustrated in Ugo Ruggeri, *Valentin Lefevre (1637-1677)*, Merigo Art Books, 2001, pages 176-177.

Flemish artist Valentin Lefèvre settled in Venice, where he made a particular study of the works of Veronese and Titian. He is best known for his *Opera Selectiora quae Titianus Vercellius Cadubriensis, et Paulus Calliari Veronensis inventarunt ac pinxerunt* (published posthumously in 1682), a collection of etchings after the two Venetian masters.

(1)

£700 - £1,000

11* **Dutch School.** A Skirmish, mid to late 17th century, pen and brown ink on laid paper, 12 x 18 cm (4 3/4 x 7 ins) mount aperture, framed and glazed with auction stencil 194 LR, and additional inscription in white chalk 'July 11 58 2/2'

(1)

£200 - £300



Lot 9



Lot 11



Lot 10



Lot 12

12* **Verelst (Simon Pietersz, 1644–1721).** Still Life with roses, tulips, carnations and convolvulus in a vase, oil on canvas, signed, relined (probably early 20th century), with early 20th century printed and handwritten label to verso 'W. M. Sabin & Sons, 17 Duke St., Piccadilly. W1. Simon Verelst. Vase of Flowers, on canvas - signed - fine Chippendale carved frame', foot of stretcher with old (somewhat faint) chalk inscription: '(127) 3/10/27', 76 x 63.5 cm (30 x 25 ins), period hand-carved gilded wood frame (94 x 83 cm)
 (1) £6,000 - £8,000

13* **Italian School.** Mater Dolorosa, later 17th/early 18th century, oil on copper, of the Virgin Mary wearing a dark wimple edged in gold and red, gold nimbus, some surface marks and minor wear to outer edges, lower right corner with diagonal area of flaking (retouched), 23.4 x 18.5 cm (9 1/4 x 7 1/4 ins), near contemporary gilt wood frame, some flaking and small loss (29 x 24 cm)

Provenance: Dr Robert Bembridge, circa 1945 (according to information supplied by the current owners): Private Collection, Wiltshire, U.K.
 (1) £400 - £600

14* **Manner of David Teniers the Younger (1610–1690).** Group of Boors Carousing in a Tavern, later 18th or early 19th century, oil on thin wood panel, 30 x 38.5 cm (11 3/4 x 15 1/4 ins), old black auction stencil to verso '823MS' and red wax seal (Antscherl collection), framed (38 x 46 cm)

Provenance: Private Collection, London, U.K.
 (1) £300 - £500



Lot 13



Lot 14



15* **Dutch School.** Still Lives of Flowers in a Silver Goblet, later 17th century, a set of four matching oval oil still lifes on canvas, each depicting a variety of tulips, buddleia, carnations, chrysanthemum, poppy, cornflower, iris, peony, rose, etc., all with later relining, each 60.5 x 43 cm (23 3/4 x 17 ins), in matching period carved gilt wood frames, three with contemporary looped iron hanging hook attached to verso, each frame with contemporary carved inscription to lower edge to verso '1693' and 'GAD' (presumably referring to the frame maker), frame size 76 x 57 cm

Provenance: Private Collection, Hampshire, U.K.
(4)

£1,500 - £2,000



16* **Van der Werff (Adriaen, 1659-1722).** *Lot and his Daughters, oil on canvas laid onto contemporary or early chamfered wood panel, 39.5 x 29.5 cm (15 1/2 x 11 5/8 ins), three later (probably early 19th century) wood bracing supports attached to verso, later 19th century typed label with artist's name, title and 'from the Stowe Collection' to verso, and old auction stencil '93 S LD', and two further early - mid 19th century manuscript labels attached to verso, one with partial loss: 'Lot & Daughters by Chev: Van der Werff, sold in London 1795...See Calc...Bought...9th...', the other: 'Vide C. Rogers - page 127 vol 2nd, painted for the Constable Colonna. Lot & his Daughters, Pier Francesco Mola', late 18th or early 19th-century gilt moulded frame, with artist's name to plaque fixed to lower edge (53.5 x 44 cm)*

Provenance (according to labels to verso): Charles Alexandre de Colonne (1734-1802), French finance minister forced to flee France for London in 1787. Facing financial hardship Colonne was forced to sell his vast collection in London in 1795; Richard, 1st Duke of Buckingham and Chandos, (1776-1839); possibly one of the Stowe Collection auction sales between 1848 and 1921.

Adriaen Van der Werff (1659-1722), Dutch painter of biblical, classical and erotic paintings, belonged to a small group of artists who adopted the artistic ideals of the French Academy. He founded his own studio in Rotterdam at the age of only seventeen, later becoming the head of the Guild of Saint Luke. In 1696, Johann Wilhelm, Elector Palatine and his wife Anna Maria Luisa de' Medici ordered two paintings to be sent to Cosimo III de' Medici, Grand Duke of Tuscany (Anna Maria Luisa's father) in Florence. Houbraken considered him the greatest of the Dutch painters.

(1)

£2,000 - £3,000



17* **Irish School.** Portrait of Martha, 1st Countess Aldborough, circa 1730, oil on canvas three-quarter length portrait of Lady Aldborough dressed in white silk, holding a flower, her brown hair half tied up and resting on her right shoulder, to her left a setting sun over a hilly landscape, relined and stretcher renewed, 127 x 102 cm (50 x 40 ins), period Kent (or Palladian) carved gilt wood frame with outset corners, egg and dart moulding to the outer edge, rope twist moulding to inner edge, each corner with carved decorative peony, rubbed and minor chips to outer edges (153 x 128 cm)

A similar portrait of the sitter in a matching Kent frame is held at Johnstown Castle, County Wexford. See <https://irishhistorichouses.com/2023/09/30/a-heritage-trust-property-johnstown-castle-county-wexford>.

This attractive large portrait depicts Martha Stratford, née O'Neale (1706-1796), daughter and heiress of Benjamin O'Neale, Archdeacon of Leighlin and Ferns, County Wexford. Martha married the Irish peer and politician John Stratford (1697/8-1777), 1st Earl of Aldborough, to become Countess of Aldborough. John Stratford was the third son of Edward Stratford, a wealthy landowner and his first wife Elizabeth Baisley. His father quarrelled with his two elder sons and disinherited them, resulting in the estate, comprising about 28,000 acres in Ireland (12,000 in and around Baltinglass, 4,000 at Belan, and 12,000 in the counties of Limerick, Tipperary, Wexford, Dublin, and Carlow) and 6,000 acres in England, passing to John. His principal seat was Belan, but Stratford also resided at Mountneil House, Co. Carlow; Stratford Lodge, Co. Wicklow, and at town houses in London. A long-serving MP for the family borough of Baltinglass (from 1721 to 1760), he apparently contributed little to the business of the Irish house of commons.

According to the Dictionary of Irish Biography online 'John lived up to the contemporary caricature of an Irish eighteenth-century landed gentleman. His chief passion was horse racing; travel and the arts loom less large in his mental world. In 1765 he criticised his son Edward for buying works of art: 'I hear there are a vast number of busts, urns, and such like landed at the custom house for yours, or my use. I won't let them be sent here to encumber our houses' (NLI, MS 18786). He was accused by his sons of cutting down several thousand ornamental trees on his estate. In later life he was gout-ridden, cantankerous, and embroiled in numerous legal wrangles with his younger sons over marriage settlements and his running of the estate'.

(1)

£2,000 - £3,000



Lot 18

18* **Dutch School.** Portrait of an Elderly Dutch Woman, circa early 18th century, oil on canvas, showing an older woman wearing a white lace edged bonnet, a white shawl tucked into the neckline of her dress, her hands crossed in front of her a small white case in her left hand, relined, some areas of restoration, 81 x 61.5 cm (31 7/8 x 24 1/4 ins) oval

(1)

£100 - £200

19* **Wilson (Richard, 1714-1782).** View of the Forum at Rome, with the church of Santa Maria Liberatrice and the Temple of Antoninus and Faustina, circa 1752-56, black chalk and pencil, heightened with white chalk, on pale brown flecked laid paper, with collector's mark of Paul Sandby to lower left corner (Lugt 2112), short closed tear to upper left corner of sheet, laid down to early 20th-century card with gilt and wash ruled framing border, with 19th century faint pencil inscription to lower edge 'Jupiter Stator, Temple of Antoninus & Faustina' and artist's name above, additional 19th century inscription in brown ink to backing card giving details of the artist and view, and 'Mark of Paul Sandby R.A.', and further pencil note to upper corner 'Marsh / N.G.Cat.90', backing board with printed and handwritten label of the 1927 Thomas Gainsborough Memorial Exhibition, Ipswich, with catalogue number 106 and owner Mr Edward Marsh C.B., C.M.G., later white chalk auction inscription 'Lot 5 DRG SV052', sheet size 26.4 x 40 cm (10 1/2 x 15 3/4 ins), later gilt frame (47.5 x 60.5 cm)

Provenance: Paul Sandby (1731-1809), Lugt 2112; Sir Edward Marsh (1872-1953), civil servant, collector, and patron of the arts; Charles de Selincourt OBE (1936-2024).

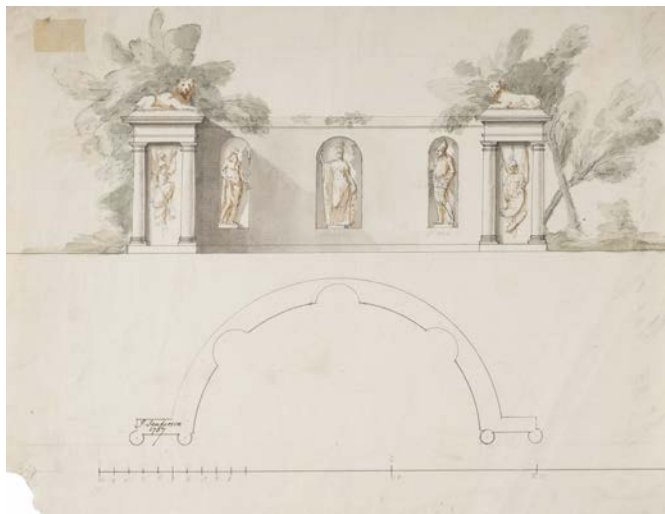
Exhibited: *Thomas Gainsborough Memorial Exhibition*, Ipswich Corporation Museum, 7 October - 5 November 1927 (No. 106 in the catalogue).

(1)

£1,500 - £2,000



Lot 19



Lot 20

20* **Sanderson (John, British architect, active 1730-1774).** Plan of an Ornamented Wall, 1757, pen, black ink and watercolour with added pencil on laid paper, signed and dated in brown ink lower left, additionally inscribed in a contemporary hand to verso 'NO. 55-Plan of an ornamented Wall', a few light surface marks, lower left blank corner with a little loss, small archival tissue repair to upper left corner, sheet size 223 x 287 mm (8 3/4 x 11 3/8 ins), together with:

Sanderson (John). Architectural design for a Gothic folly with spire, housing an armour-clad statue on plinth within, 1757, pen, black ink and watercolour on laid paper, signed and dated lower left, lined to verso, 220 x 95 mm (8 5/8 x 3 3/4 ins), with Ivory (William, British architect, 1736-1801). Architectural design for an ornamental fireplace surround and mantlepiece, 1761, pen, black ink and watercolour on laid paper, signed and dated lower left, 240 x 125 cm (9 1/2 x 5 ins), mounted together on thick paper album leaf, plus two other 18th-century architectural designs for follies, both unsigned

British Architect John Sanderson is best known for his Georgian country houses in the Palladian style and his designs for Rococo decorations. See Howard Colvin, *A Biographical Dictionary of British Architects 1600-1840*, 3rd edition (1995), pp. 845-847.

William Ivory is associated with the modifications made at Blickling Hall, Norfolk, in the 1760s, and several examples of his architectural drawings survive.

(2)

£300 - £500



21* **Pugh (Herbert, active 1758-1788).** Pastoral scene with shepherd and shepherdess, & Pastoral landscape with shepherd, goats and cattle at dusk, 1761, a pair of oil on canvas landscapes, the first signed lower right and dated 1761, some craquelure to sky area, both relined with some minor retouching (circular ink stamps of Zollamt, Salzburg to verso), old auction stencil 105 LF to verso of each, the first with larger repair near centre of the composition, each 43 x 59 cm (17 x 23 ins), matching period gilt moulded and beaded frames, with typescript and manuscript labels with artist's details to verso of the first work, frame size 56.5 x 72 cm

Irish landscape painter Herbert Pugh came to London in 1758, residing in the Piazza in Covent Garden. He was a contributor to the first exhibition of the Society of Artists in 1760, sending a 'Landscape with Cattle.' In 1765 he gained a premium at the Society of Arts, and in 1766 was a member of the newly incorporated Society of Artists. He continued exhibiting with them up to 1776. He tried his hand at some pictures in the manner of Hogarth, but without success, although some of these were engraved. His death was hastened by intemperate habits. There is a large landscape by Pugh in the Lock Hospital, and two views of London Bridge by him were contributed to the Century of British Art exhibition at the Grosvenor Gallery in 1888, when it was recognised that his work had been unduly neglected.

(2)

£1,500 - £2,000



22* **Manner of William Pars (1742-1782).** Irish Landscape, watercolour on paper, two figures stand in a rocky landscape with a castle in the background, mount aperture 28.3 x 40.3 cm (11 x 15 3/4 ins), framed, together with a maritime scene, ink and brown and maroon wash, toned overall, framed (2)

£300 - £500



Lot 23

23* **Mortimer (John Hamilton, 1740-1779).** Alexander the Great contemplating the head of Darius, circa 1770, oil on panel, typed title and artist label to verso (erroneously attributing the work to Benjamin Haydon), panel size 25.5 x 19.5 cm (10 x 7 3/4 ins), framed (33 x 27 cm)

Provenance: Sotheby's, London, *Eighteenth, Nineteenth and Twentieth Century British and European Paintings*, 22 February 1978, lot 258.

A work by the same artist on copper of an identical subject matter, and a very similar size, was sold at Dreweatt's, *Tales from the Art Crypt: Works from The Richard Feigen Collection*, 2 July 2025, lot 27. This similar work had previously been offered at Christie's, London, *Fine English Pictures*, 9 October 1981, lot 124.

(1) £1,500 - £2,000

24* **After Jean-Baptiste Perronneau (1715-1783).** Portrait of Laurent Cars (1699-1771), circa 1770-1780, coloured pastels, probably on brown paper laid on canvas, half-length portrait of Laurent Cars, engraver, seated and holding a partially engraved copper plate and an engraving tool, wearing a pale blue coat, white shirt and stock, and white wig, 63 x 50 cm (25 x 19 1/2 ins), in elaborate period moulded gilt frame, with large scalloped details, and gilt inner slip, 92.5 x 82 cm (36 1/2 x 32 1/4 ins)

The original pastel portrait by Perronneau is in the Louvre (inventory number: INV 32350). According to Neil Jeffares there have been more than thirty pastel copies made after the original (see www.pastellists.com).

(1) £700 - £1,000



Lot 24



25* **Marillier (Clément Pierre, 1740-1808)**. Two original illustrations for *Ah! Que C'est Bête!*, by the Marquis de Saint-Chamond, 1775, two pen, brown ink and brown wash designs on pale cream laid paper, one signed to lower margin in ink C. P. Marillier inv. 1775, each 140 x 95 mm (5 1/2 x 3 3/4 ins), both mounted together with an impression of the engraving by Louis Michel Halbou (1730-1809) based on the finished version by Marillier, framed and glazed

A preparatory design and finished version of an illustration by Marillier for the punning jeu d'esprit by the Marquis de la Vieuville de Saint-Chamond, entitled *Ah! Que C'est Bête! Quand Jean-Bête est mort, il a laissé bien des héritiers*, published in Berne in 1776.

(1)

£400 - £600



26* **Follower of Hans von Aachen (1552-1615)**. The Holy Family, probably late 18th century, oil on copper, portraying the Virgin Mary feeding the Infant Jesus, with Joseph contemplatively watching them from the side, two cherubim looking down on the scene, one carrying a wooden cross with crown of thorns, a spear visible behind, few small areas of surface loss (mainly to edges), 21.9 x 16.8 cm (8 5/8 x 6 5/8 ins), framed (25 x 20 cm)

(1)

£200 - £400



27* **After Raphael (1483-1520)**. Self Portrait, 1506, a late 18th or early 19th century copy after the original oil painting in the Uffizi Gallery, Florence, oval oil on board, some small paint losses to extreme outer edge, 222 x 179 mm (8 3/4 x 7 ins), contemporary ebonised wood frame with gilt inner slip (35 x 30.5 cm)

(1)

£150 - £200



28* **Hamilton (William, 1751-1801)**. Winter Amusement, & Summer Amusement, circa 1780, two pen, grey ink and watercolours on paper, children playing in the snow in St James's Park with Westminster Abbey in the background, the other of three children on a river bank with two naked boys bathing, oval mounts (the largest 14.5 x 19.5 cm), uniformly framed and glazed (the largest 38 x 41 cm)

Provenance: Christie's London, A.N. Gilbey, 25-26 April 1940 and Christie's London, *British Watercolours*, 8 June 1999, lot 132 (with two additional works by Hamilton).

The two engravings were later engraved by (John) Thomas Gaugain (1756-1831) and Charles Walmesley (1722-1797), also known as W.B. Pastorini.

(2)

£400 - £600



Lot 29

29* **Schweickhardt (Hendrik Willem, 1746-1797).** Study of a Dapple Grey Horse, *black chalk and pen heightened with white chalk on pale blue-grey laid paper, tipped onto backing card, signed in pencil lower right, ownership initials in brown ink of William Esdaile (Lugt L2617) lower left corner, additionally inscribed by Esdaile to lower edge of backing paper 'FXIA Sale 1799 Schweickhardt', 15.5 x 22 cm (6 x 8 1/2 ins)*

Provenance: William Esdaile (1758-1837), banker and collector (Lugt L2617). The bank Esdaile, Hammet & Co., 21 Lombard Street, London was established by his father Sir James Esdaile in 1781. A regular visitor to all the major auctions in London, purchasing prints and drawings as well as paintings, books and manuscripts. After his death the collection was dispersed by Christie's over a series of sales in London between 19 March 1838 and 30 June 1840.

As William Esdaile's inscription to the backing paper indicates this drawing was purchased at Schweickhardt's posthumous sale at Phillips, London, 8 June 1799. Schweickhardt trained in The Hague, Holland, before moving to London in 1787. He was best known for his paintings of animals, particularly cows and horses.

(1)

£200 - £300

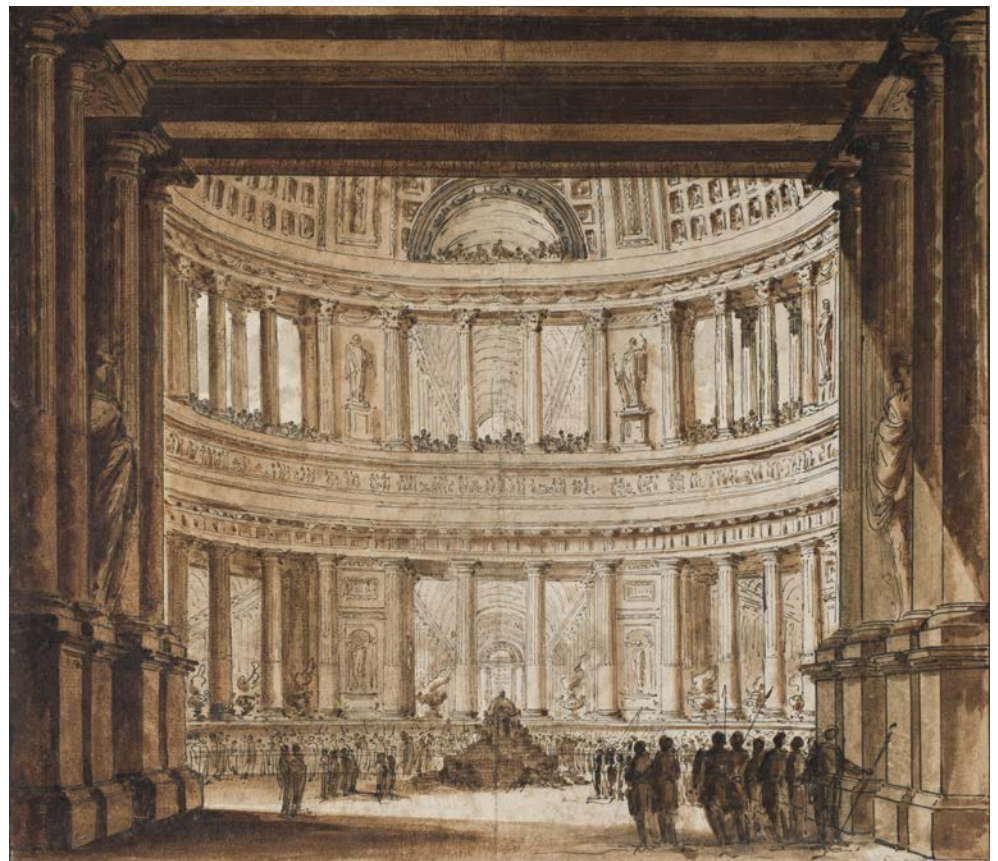
30* **Wailly (Charles de, 1730-1798).** Architectural Capriccio: Interior of a Rotunda with figures, *pen, black ink and brown wash with traces of pencil, on cream laid paper backed onto cream paper, depicting the interior of a large rotunda building, with coffered domed ceiling, similar to the Pantheon in Rome, with groups of onlookers (Roman soldiers) on several levels, surrounding a central figure on a raised platform, signed in brown ink lower right, two small columned sections of the upper level excised and replaced by the artist, the semi-circular opening in the dome has been added by the artist over the original design, black ink double-line outer border, faint central vertical fold, verso with old pencilled inscription C. Wailly 3896, the edges reinforced on the verso, sheet size 30.5 x 34.7 cm (12 x 13 5/8 ins), mounted onto large album sheet (corners tipped), 37 x 55 cm*

Charles de Wailly (1730-1798), architect and designer, studied both in Paris (under Blondel and Legeay) and in Italy. He won the Prix de Rome for architecture in 1752 and later became a member of both the Académie Royale d'Architecture and the Académie Royale de Peinture. Architect of the Château de Montmusard and the Théâtre de l'Odéon, he designed the pulpit of the Church of Saint-Sulpice in Paris and during the Revolution submitted projects for a reconstruction of the Louvre, the Place de la Concorde and the Panthéon. Shortly before his death, he was elected to the Académie des Beaux-Arts.

De Wailly's dramatic vedute drawings were popular with collectors. The present work is either a 'vedute ideate', or an unrealised design proposal. The various elements that have been removed and added indicate the artist adjusting his design as he progressed. The large central rotunda appears to have additional corridors leading off from it on the lower level and at the centre of the middle level, with the two amended areas of the middle level seemingly open to the outside, with the sky visible between the columns.

(1)

£5,000 - £8,000





31* **Farington (Joseph, 1747-1821).** Italian Landscape with Buildings, oil on canvas, old relining, 24 x 31 cm (9 1/2 x 12 1/4 ins), antique gilt frame

Provenance: Collection of Dr. Johnson Ball (1901-1985), academic and collector, author of *Paul and Thomas Sandby: Royal Academicians. An Anglo-Danish Saga of Art, Love and War in Georgian England*, and Principal at Halesowen Technical College. A Large portion of his collection was purchased by Dudley Museum and Art Gallery; purchased from his widow in the late 1980's by Antony R. Harris (1938-2024), dealer in 18th-20th century paintings, watercolours and prints in Birmingham during the 1970s who subsequently opened Oldswinford Gallery in Stourbridge (1980-2018).
(1) £600 - £800



32* **Le Cave (Peter, 1769-1816).** Cattle and herdsmen in a landscape, oil on board of two men on a donkey shepherding a cow, calf and a pair of sheep through a river, a stone archway on a hill in the background, signed to lower right corner on the rock, light craquelure, 165 x 240 mm (6.4 x 9.4 ins), framed and glazed (25 x 32 cm)
(1) £100 - £150



33* **Follower of Adriaen van Ostade (1610-1685).** Pedlar at a Tavern Door, late 18th-early 19th century, oil on panel, depicting a travelling pedlar talking to the tavern keepers at their door, with children looking-on, the panel corners with portions of painted oval border, 5m scratch to pedlar's face, 17.4 x 12 cm (6 7/8 x 4 3/4 ins), verso with faded ink inscription 'An Old Man, Mary Ann White, Coggeshall, Mary Ann E.(?)', Probably by C. Dusart, gilt framed (23 x 18 cm)

Provenance: Mary Ann Elizabeth White (died 1897), great-great-grandmother of the current owner.

Both Adriaen van Ostade and Cornelis Dusart (1660-1704) were known for their portrayals of rustic tavern and cottage scenes.

(1) £200 - £300

OLD MASTER PRINTS



34* **Dürer (Albrecht, 1471-1528).** The Flagellation of Christ (from The Large Passion), circa 1496-97, woodcut on heavy laid paper, a good, early impression from the edition without text after 1511, old paper residue to verso, trimmed to image, encroaching on the black outer border rule to upper and left margins, sheet size 370 x 268 mm, loose in window mount

Bartsch 8; Meder 117, d(?); Schoch, Mende & Scherbaum 158.
(1) £700 - £1,000

35* **Dürer (Albrecht, 1471-1528).** The Holy Family with Three Hares, circa 1497-98, woodcut on cream laid paper, without watermark, a slightly later 16th century impression (probably Meder 212h), a very good, evenly-printed impression with good contrasts, some very light spotting, mainly to margins, two small square stains towards upper margin from the glued hinges to verso, sheet size 430 x 315 mm (17 x 12 1/2 ins)

Bartsch 102; Meder 212; Schoch, Mende & Scherbaum 108.
(1) £1,000 - £1,500

36* **Dürer (Albrecht, 1471-1528).** The Martyrdom of Saint Catherine of Alexandria, circa 1498, woodcut on pale cream laid paper, without watermark, a Meder g impression, with margins, some light marginal soiling, and two small square stains towards upper margin from the glued hinges to verso, image size 393 x 286 mm, sheet size 450 x 320 mm (17 3/4 x 12 3/4 ins)

Bartsch 120; Meder 236 g; Schoch, Mende & Scherbaum 128.
(1) £700 - £1,000



Lot 35



Lot 36



37* **Dürer (Albrecht, 1471-1528).** Das Meerwunder (The Sea Monster), 1498, engraving on laid paper, the upper half of the print only, trimmed to platemark, a good, early impression, closed tear with small loss to upper centre of the sheet edge, small paper repair to the cliff below the castle, sheet size 10 x 18.5 cm, framed and glazed, with ownership label of Frances and Nicolas McDowall to verso

Provenance: Frances & Nicolas McDowall, founders of The Old Stile Press, near Tintern Abbey, Monmouthshire.

Bartsch 71; Meder 66..

(1)

£200 - £300



Lot 38

38* **Dürer (Albrecht, 1471-1528).** The Rejection of Joachim's Offering, from The Life of the Virgin, circa 1504, woodcut on laid paper, with watermark of a Shield with Diagonal Beam (Meder 245), trimmed just inside the outer black printed outer border line, two small pale adhesive satins towards upper margin, right margin restrengthened with paper restengthing to verso, sheet size 299 x 217 mm (11 13/16 x 8 9/16 ins), hinged to 20th century card mount

(1)

£800 - £1,200



39* **Raimondi (Marcantonio, circa 1480-1527/34).** The Life of the Virgin, after Durer, 1505-1515, the set of 17 engravings on laid paper (12 bearing indistinct circle watermark, including 2 with the letter 'P', another with letter 'G' within the circle), each with printed number from the series to lower edge, Durer monogram to each, each trimmed to plate mark, 285 x 210 mm (11 1/4 x 8 1/4 ins)

Bartsch 621-637.

According to the 16th-century biographer Giorgio Vasari, Raimondi's copies were so successful that they were sold as authentic Dürers. Vasari relates that Dürer became so enraged that he travelled to Venice to appeal to the city council. The ruling, however, stated that Raimondi could continue publishing his copies provided that he remove Dürer's monogram. Although Vasari's account is probably heavily embellished, Dürer was in fact an early pioneer for the notion of intellectual property, and similar legal contests between Dürer and his copyists are documented in other cities.

(17)

£700 - £1,000



40* **Dürer (Albrecht, 1471-1528).** Christ before Caiaphas, from The Small Passion, circa 1508-1509, woodcut on laid paper, a very good, clear impression, trimmed just outside the printed border line, 12.8 x 9.8 cm (5 x 3 3/4 ins), later pencil inscription to verso 'Christ before the High Priest. A. Durer. B.29. Genuine', and in a different hand 'original After Latin Text A', card mount (49 x 34 cm) Meder 138 a-c; Bartsch VII, 120 29; Schoch, Mende, & Scherbaum, 199.

The fourteenth plate from the Small Passion series, first published as a book in Nuremberg in 1511.

(1) £1,000 - £1,500



41* **Dürer (Albrecht, 1471-1528).** Virgin and Child seated by a Tree, 1513, engraving on laid paper, a good, strong impression, trimmed just inside the plate mark, upper outer blank corner replaced, oval collector's mark of De Pass Gift (Lugt 2014e), and 'AdeP' to verso, sheet size 116 x 75 mm (4 1/2 x 3 ins), hinge-mounted to 20th century card window-mount

Provenance: Alfred de Pass 1861-1953), collector, London, and later Cliff House Falmouth; Royal Cornwall Museum, Collection of A. A. de Pass (1861-1953).

Bartsch 35; Meder, Hollstein 34; Schoch 67.

(1) £1,000 - £1,500



42* **Burgkmair (Hans, 1473–1531).** The White King in the Studio of a Painter, from the series *Der Weiskönig*, 1514–1516, woodcut on laid paper, with watermark of *IL*, untrimmed, plate 26 from the first edition of *Der Weiskönig* published by Joseph Kurzböck, Vienna, in 1775, image size 219 x 195 mm (8 5/8 x 7 11/16 ins), sheet size 363 x 255 mm (14 1/4 x 10 ins), hinged to left margin in 20th century card window-mount, with typewritten label to mount indicating that this impression comes from the collection of Prince Lichtenstein, a very good clean impression

Provenance: Collection of the Prince von Lichtenstein (according to typewritten label).

Der Weiskönig, or The White or Wise King, an idealised biography of Emperor Maximilian, is one of three books commissioned by the Emperor to chronicle his own life, with a text by his secretary Max Treitz-Sauerwein, and accompanied by woodcut illustrations by Burgkmair, Leonhard Beck Hans Schaufelein, and Hans Springinklee. The woodcuts remained unpublished until the blocks were rediscovered in 1775, and published by Kurzböck.

(1) £300 - £400

43* **Raimondi (Marcantonio, circa 1480–1527/34).** Saint Cecelia holding an organ, flanked by Saints Paul, John the Evangelist, Augustine, and Mary Magdalene after Raphael, circa 1515–1516, engraving on laid paper, with pot watermark, a very early copy in reverse, trimmed to image, sheet size 251 x 157 mm, hinge-mounted on 20th-century card

Bartsch XIV, 103, 116 (Copy C).

Watermark similar to Briquet 12667.

(1) £300 - £400



Lot 43



Lot 44

44* **Raimondi (Marcantonio circa 1470–82 - 1527/34).** Two Women with the Zodiac, after Raphael, circa 1517–20, engraving on laid paper, without watermark, a very fine, strong and rich impression, with plate tone and inky plate edges, with small margins, small area of loss to upper right corner with later archival repair, short closed tear (1cm) at lower right edge of the sheet, and a shorter closed tear (6mm) to the upper edge of the sheet, both without loss, sheet size 293 x 208 mm (11 1/2 x 8 1/8 ins)

Provenance: Private Collection, London, UK.

Bartsch XIV, 299, 397; Shoemaker & Broun, *The Engravings of Marcantonio Raimondi*, 40. Possibly an interpretation of part of a larger composition by Raphael or his circle, depicting two women, each holding a book, beneath the zodiac signs of Libra and Scorpio.

(1) £500 - £800



45* **Dürer (Albrecht, 1471-1528)**. Emperor Maximilian I, 1519, large woodcut on laid paper, printed from the fourth of four different blocks of Dürer's portrait, here with the elaborate architectural border by Hans Weiditz, Dürer's monogram lower right, lettered to left and right of the head: *IMPERATOR CAESAR DIVVS MAXIMILIANUS PIUS FELIX ALGUSTUS*, and with two lines of text at foot 'Der Teur Furst Kayser Maximilianus ist aff den XII tag des Jenners seins alters im lix Jar seligklich von dyser zeyt geschaiden. Anno domini, 1519', some light spotting, several creases and marginal closed tears (including long horizontal closed tear across the image, just below Maximilian's chain with the Golden Fleece, and another short closed tear just below the centre of the left margin), relined, old pencil inscription in German to verso 'Schätzung Auktion Boerner 2/V Mai 1923, 800. 000 mark, plus 1.750.000', sheet size 550 x 405 mm (21 5/8 x 16 ins)

Bartsch VII, 163, 154; Meder 255, 4th block.

(1)

£1,500 - £2,000



Lot 46

46* **Grien (Hans Baldung, 1484/85-1545).** Christ and the Apostle John, 1519, woodcut on laid paper, trimmed to image, 210 x 125 mm (8 3/8 x 5 ins), hinge-mounted to 20th-century card window-mount
Hollstein II, 103, 79; Illustrated Bartsch Baldung, 16, 6.
(1) £300 - £500

47* **After Raimondi Marcantonio (1480-1534).** Portrait of Raphael, engraved portrait on laid paper, old crease to lower half of printed image, trimmed to printed area, 12 x 8.5 cm, purple monogram stamp R. F. with bird motif to verso (Lugt 2204), tipped onto mount card, 'After Marcantonio, R. Fisher sale, Sotheby's May 1892' in pencil to verso of mount, together with **Novelli (Francesco, 1764-1836).** The Calumny of Apelles after Raphael, engraving on laid paper, trimmed to platemark, 23 x 32 cm

Provenance: Richard Fisher (1809-1890), of Hill Top, Midhurst, Sussex (Lugt 2204), collector of old master engravings who wrote the descriptive catalogue of the works of Marc-Antoine and his school.
(2) £150 - £200



48* **Leyden (Lucas van, 1494-1533).** Cain Killing Abel, 1524, engraving on thin laid paper, trimmed to image, upper edge of sheet with some discolouration from old glue residue, remnants of paper hinges to upper left and upper right corners to verso, sheet size 116 x 74 mm (4 5/8 x 3 ins), with 20th century card window-mount

Hollstein X, 13.
(1) £200 - £400



Lot 47



49* Schön (Erhard, 1491–circa 1542). Portrait of Albrecht Dürer, 1527, Vienna: 1781, woodcut printed on heavy cream laid paper, a very good impression, with woodcut shield incorporating Dürer's initials and the date 1527 to upper left corner, and woodcut inscription to lower margin 'Alberti Dureri Effigies, Edita ex lignea Tabula ab eodem A. MDXXVII incisa, quae Vindobonae in Aug. Bibliotheca Caes. Reg. asservatur. MDCCLXXXI', sheet size 340 x 255 mm, corner-mounted to 20th century card window-mount

Hollstein 156 (copy a variant); Dodgson, *Early German and Flemish Woodcuts*, I, 361, 32d.

According to Hollstein, this version was printed at the request of Adam von Bartsch from the original woodblock held in the Imperial Library, Vienna.

(1) £300 - £500



50* Leyden (Lucas van, 1494–1533). Young Man with Skull, circa 1519, engraving on thin laid paper, the 1st state (of 2), before the address of Hondius, trimmed to, or just inside the plate margin, upper right corner replaced, archivally relined, sheet size 185 x 146 mm (7 3/8 x 5 3/4 ins), hinge-mounted in 20th-century card window-mount

Bartsch VII, 433, 174; New Hollstein 174.

(1)

£500 - £800



Lot 51

51* Bonasone (Giulio, circa 1500/10–1574). Jupiter suckled by the Goat Amaltheia, after Giulio Romano (1499–1549), circa 1533–1574, engraving on laid paper, without watermark, a very good, early impression, printing strongly with many wiping marks, close-trimmed but with a blank outer margin on all sides, some marks and very light foxing, small area of loss to extreme lower left corner with later repair, the other three corners reinforced to verso, sheet size 278 x 430 mm (10 7/8 x 16 7/8 ins)

Provenance: Private Collection, London, UK.

Bartsch XV, 142, 107; Massari 115. The original drawing by Giulio Romano of the same subject (in reverse direction) is held by the British Museum (number Pp.2.93), measuring 397 x 551 millimetres.

(1)

£300 - £500



Lot 52

52* **Aldegrever (Heinrich, 1502 - circa 1561).** Saint Matthew, from The Four Evangelists, after Georg Pencz (1500-1550), engraving on laid paper, artist's monogram and date 1539 to upper margin, trimmed to plate mark, sheet size 117 x 76 mm, tipped onto card window-mount

Bartsch, New Hollstein 57.
(1)

£200 - £300

53* **Beham (Hans Sebald, 1500-1550).** The Expulsion from Paradise, 1543, engraving on laid paper, the 2nd state (of 3), a very fine impression, trimmed to the plate mark, with the tablet extending just below the borderline, sheet size 83 x 60 mm (3 1/4 x 2 3/8 ins), hinged to 20th-century card window-mount, with pencil annotations to mount (by Craddock & Barnard)

Provenance: Craddock & Barnard, London.

Bartsch 7; Pauli 8, ii/iii.

Considered one of Beham's finest prints, the figures from the Expulsion from Paradise are loosely based on Michelangelo's Sistine Chapel ceiling.
(1)

£300 - £500



Lot 53

54* **Beham (Hans Sebald, 1500-1550).** Judith to the right of her Servant, with the head of Holofernes, circa 1545, engraving on laid paper, the first state (of 2), a very good, well-contrasted impression, with thread margins or trimmed to the plate, sheet size 115 x 73 mm (4 1/2 x 2 7/8 ins), hinged to 20th-century card window-mount, with pencil inscription to lower edge (by Craddock & Barnard)

Bartsch 11; Pauli 12, i/ii.
(1)

£300 - £500





55* **Pencz (Georg, circa 1500–1550).** Virginia Killed by her Father, circa 1546–47, engraving on laid paper, trimmed to plate margins, a strong dark impression, collector's mark F.W within a rectangle printed in blue to verso, sheet size 113 x 75 mm (4 1/2 x 3 ins), tipped-on to 20th century card

Bartsch 84; Landau 92; Holstein 125.

(1)

£200 - £300



56* **Franco (Giovanni Battista, 1498–1561).** Melchisedek offering bread and wine to Abraham, circa 1554–61, etching and engraving on laid paper, with Ladder in Circle watermark, the first state before the addition of the artist's name to lower right 'Battista franco fecit', a very good well-contrasted impression, one or two discreet reinforcements to margins, trimmed to image, sheet size 265 x 419 mm (10 5/8 x 16 1/2 ins), hinge-mounted in 20th century card window-mount, with printed description from an old dealer's catalogue attached to lower left margin of the mount describing the work as a 'first state, watermark: Ladder in circle'

Bartsch XVI, 120, 5; Illustrated Bartsch 32, 161, 5.

(1)

£300 - £500



57* **Attributed to Georg Matheus (German, active 1554–1572).** Martha and Magdalen Ascending the Steps of the Temple, after Marcantonio Raimondi (circa 1480–1534), chiaroscuro woodcut from two blocks printed in ochre and black on ivory laid paper, signed 'M' in the block at lower centre, unidentified collector's mark to verso (Lugt 2840), sheet size 254 x 361 mm (10 1/16 x 14 1/4 ins)

Provenance: Possibly Jérôme Phélypeaux, Comte de Pontchartrain (1674–1747), though this suggestion is yet to be generally accepted (Lugt 2840). This chiaroscuro print has two further small collectors' marks which have not been identified.

Hollstein 7.1; Bartsch XII.37.2; Naoko Takahatake, *The Chiaroscuro Woodcut in Renaissance Italy* (Los Angeles, 2018), pp. 188–190.

The engraving by Raimondi is thought to reproduce one of the frescoed lunettes formerly in the Chapel of Mary Magdalene in the church of SS. Trinità dei Monti, Rome. The frescoes, executed by Giulio Romano and Gianfrancesco Penni between 1520 and 1524, are now destroyed.

BM has another three impressions in light brown, dark brown and terracotta (see 1860,0414.83, 1895,0122.1278 and 1922,0610.8).

The attribution to the obscure Georg Matheus in Augsburg was tentatively suggested by Bartsch, based on the letter 'M' in the bottom centre which he took to be the initial of the printmaker. The print however has little to do with other works by him, and the attribution is rejected by recent authorities. See Naoko Takahatake, *The Chiaroscuro Woodcut in Renaissance Italy*, catalogue number 77, who suggests that the 'M' might simply refer to Marcantonio.

(1)

£500 - £700



58* **Delaune (Etienne, 1518–1583).** Abraham Sacrificing Isaac, from Scenes from the Old Testament, circa 1570, two impressions, engraving on laid paper, with margins, a very good, clear impression, plate size 61 x 83 mm, sheet size 73 x 95 mm, together with *Astronomie*, 1569, Esau Selling his Birthright (from Scenes from the Old Testament), each trimmed to, or just inside plate mark, mounted on 20th century card

Robert-Dumesnil 432.

(4)

£200 - £300



59* **Van der Borcht (Pieter, 1545-1608).** February, & April, from The Twelve Months, circa 1574, etching from two plates on laid paper, the first a very good, dark impression, the second lighter in tone, and with pale waterstain to left margin, narrow blank margins to each, plate size 196 x 241 mm (7 3/4 x 9 1/2 ins), sheet size 205 x 253 mm (8 1/8 x 10 ins) for the first work, plate size 196 x 242 mm, sheet size 202 x 249 mm for the second work

New Hollstein 728 & 730 (Van der Borcht).

The decorative outer borders are printed from a separate copper plate designed by Johannes van Doetecum (1528/32-1605) and Lucas van Doetecum (died before 1584).

(2) £300 - £500



60* **Farinati (Orazio, circa 1559-after 1616).** The Submersion of the Pharaoh's Army in the Red Sea, 1583, etching on two conjoined sheets of heavy laid paper, of Pharaoh's army submerged in the Red Sea, watched by the Israelites on the right bank, printed inscription in capitals to lower margin: 'PAULUS FA V. I.' and 'HO F.F. 1583', and in cursive lettering at centre of lower margin 'Gasparodalolio exc.', very good impression of this large print, small area of loss to extreme lower right corner, with later repair, several small reinforcements to sheet edges to verso, minor surface marks and staining, sheet size 358 x 545 mm (14 1/16 x 21 1/2 ins)

Provenance: With Christopher Mendez, London; Private Collection, London, UK.

Bartsch XVI, 168, 1.

(1)

£400 - £600

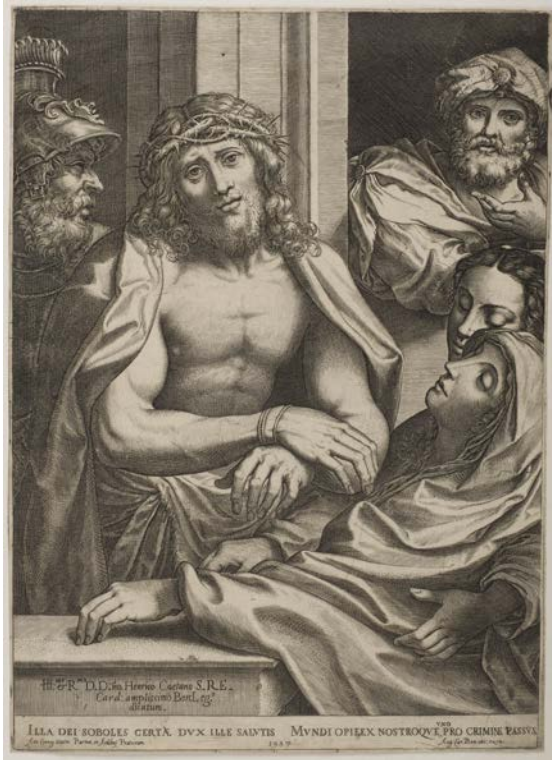


61* **Collaert (Adriaen, circa 1560-1618).** Pharaoh's Daughter Finding Moses, from Landscapes with Old and New Testament Scenes and Hunting Scenes, after Hans Bol, 1584, engraving on cream laid paper, with watermark of a hand, the second state (of 2), published by Eduard van Hoeswinckel, Antwerp (active circa 1570-1583), a very good clean impression with wide margins, plate size 143 x 210 mm, sheet size 175 x 243 mm (7 x 9 5/8 ins), hinge-mounted to modern card

New Hollstein 454.

(1)

£200 - £300



Lot 62

62* **Carracci (Agostino, 1557-1602)**. Ecce Homo, after Antonio Correggio, 1587, engraving on laid paper, with watermark, trimmed to plate mark, paper residue to sheet edges to verso from old hinge mounting, sheet size 375 x 270 mm (14 3/4 x 10 5/8 ins)

Bartsch XVIII, 49, 20.; Bohlin 143 (first state of two). See Michael Bury, *The Print in Italy 1550-1620* (2001) 155.

This second engraving by Agostino Carracci after Correggio is dedicated to Cardinal Enrico Gaetano, papal Legate to Belongia, and print collector.
(1) £300 - £500

63* **Goltzius (Hendrick, Brügger 1558-1617 Haarlem)**. Icarus, from The Four Disgracers series, (the others being Tantalus, Phaeton, and Ixion), 1588, fine copper engraving on laid paper, after the original design by Cornelis Cornelisz van Haarlem (1562-1638), a very good, strong impression of the 1st state (of 3), trimmed close to the platemark, with early inscription in brown ink to verso (probably an early ownership mark), a few very small reinforcements to outer edges of the sheet verso sheet size 335 x 330 mm (13 1/4 x 13 ins), hinge-mounted to 20th century backing card and window-mount

Bartsch 258; Hollstein 307; New Hollstein 326.

From the set of four remarkable engravings resulting from the collaboration between Goltzius and Cornelis Cornelisz van Haarlem, based on figures from Greek mythology who dared to enter the world of the Gods and were punished for their hubris. The Latin inscription surrounding the image translates: It is something divine to want to acquire knowledge, the gift of God, but man must keep to his limits. As long as everyone has his own wisdom and does not keep the right measure in mind, Icarus gives his name to the Icarian Sea.

(1) £1,500 - £2,000



Lot 63



64* **Guidi (Raffaello, active 1585–1615)**. Sol, & Pluto, from Eight Deities, after Polidoro Caldara da Caravaggio, 1592 [1613], two engravings on laid paper by Guidi after the original engravings by Hendrick Goltzius (based on the lost cycle of frescoes by Polidoro da Caravaggio depicting the eight Olympian gods), numbered 3 and 8 respectively in the plate at bottom right, publisher's name of Antonius Carenzenus, Rome at foot, dated 1613, both trimmed just inside the plate mark and laid down on early laid backing paper, engraving sheet size 347 x 213 mm (13 3/4 x 8 3/8 ins), backing sheet 555 x 400 mm (22 x 15 3/4 ins), together with

Tiepolo (Giovanni Battista, 1699–1770). Donna con le braccio incatenate e quattro figure (Woman in chains with four figures), 1739/43, etching on laid paper, from *Vari Capricci*, the only state, trimmed to image, upper outer corners with paper repairs, laid down on archival backing paper, sheet size 138 x 176 mm (5 1/2 x 7 ins), framed and glazed, with label of Oldswinford Gallery to verso
1) Bartsch III, 77, 253; Strauss, Goltzius, *Complete Engravings and Woodcuts*, 293 (Sol). New Hollstein 322 (Pluto).

Raffaello Guidi, engraver from France, active in Rome, living near the Palazzo Souli by 1612. See Michael Bury, *The Print in Italy 1550–1625* (British Museum, 2001), page 227.

2) De Vesme 9; Rizzi (1970) 34; Rizzi (1972) 35; Succi 47.
(3)

£200 - £300



65* **Wierix (Antonie, 1555/59–1604)**. Christ healing a Man with Dropsy on the Sabbath, after Bernardino Passeri, from *Evangelicae Historiae Imagines*, Antwerp, 1593, engraving on laid paper (without watermark), the full sheet, a luminous impression of the first state (of three), wide margins, some very pale brown spots, light toning to left outer blank margin, fixed to the card mount at the upper sheet edge on the reverse, generally in excellent condition, plate size 232 x 146 mm (9 1/8 x 5 3/4 ins), sheet size 301 x 216 mm (11 7/8 x 8 1/2 ins)

Provenance: Private Collection, London, UK.

Hollstein 56.40 (249). No impression of this engraving held by the British Museum. This print comes from the publication *Evangelicae Historiae Imagines* (Images of the Evangelical Gospels), commissioned by Saint Ignatius of Loyola, founder of the Jesuit order, from Father Jerome Nadal. The book presents episodes from the gospels with pictures, enclosed with explanatory text and pious meditations. The prints were extremely influential and were copied several times by various artists.

(1)

£100 - £150



Lot 66

66* **Bruyn (Nicolaus de, 1571-1656).** Portraits of King David, Gofrey of Boulogne and Judas Maccabeus, from the series Kings and Heroes, 1594, three engravings on laid paper, the first two with margins, the third (Judas Maccabeus) trimmed to plate mark, the first and third images with light stain from hinge-mount, plate size 122 x 90 mm and similare, sheet size 130 x 95 mm, and slightly smaller, each hinge-mounted on 20th-century card (3) £200 - £300

67* **Goltzius (Hendrick, 1558-1617).** The Adoration of the Magi, from the Birth and The Life of Christ, 1594, engraving on laid paper, thread margins, except lower edge trimmed very close to platemark, a good clear impression, plate size 478 x 356 mm (18 7/8 x 14 1/16 ins), sheet size 478 x 362 mm (18 7/8 x 14 1/4 ins), hinge-mounted to modern card window-mount

Bartsch III, 16 19; Hirth 13, ii/v; Strauss 320, Hollstein 13, ii; New Hollstein 12 i/ii. (1) £1,000 - £1,500



Lot 67



Lot 68

68* **Goltzius (Hendrick, 1558-1617).** The Circumcision, from the Birth and Early Life of Christ, 1594, engraving on laid paper, with a Strasbourg bend watermark of a shield (similar to Heawood 145 and 150), a very good, of New Hollstein's 2nd, final state, Strauss's 3rd state (of 5), trimmed to plate mark, sheet size 475 x 352 mm (18 3/4 x 13 7/8 ins), hinge-mounted to later card window-mount

Bartsch 18; Hollstein 12; Straus 322; New Hollstein 11.

Goltzius sets this biblical scene, the fourth in a series of six very large engravings also known as the The Life of the Virgin, in the Brouwers Chapel in the Church of St. Bavo, in his native Haarlem, and includes a small self portrait amongst the group of onlookers (leaning against the arch to the right, looking directly at the viewer). This is the earliest known portrait of the artist.

(1) £1,000 - £1,500



69* **Matham (Jacob, 1571-1631)**. Moses, after Giuseppe Cesari, 1602, engraving on cream laid paper, with watermark of a double-headed eagle, a very good, strong impression, with margins, short closed tear repaired to lower blank margin just touching the plate mark, plate size 310 x 220 mm (12 1/4 x 8 5/8 ins), sheet size 389 x 275 mm (15 1/4 x 10 3/4 ins), hinge-mounted to modern card window-mount

Hollstein XI, 216, 8; Bartsch III 152, 81.

The first print from a series of prints depicting the Fathers of the Church. The others being Saint Gregory, Saint Gerome, and Saint Augustine, produced in Haarlem after the original paintings by the Cavaliere d'Arpino. The Haarlem artist and printmaker Jacob Matham is closely associated with Henrick Goltzius, who adopted Matham at the age of eight and trained him in his workshop. Matham took over the business after Goltzius turned exclusively to painting around 1600.

(1) £400 - £600



Lot 70

Each lot is subject to a Buyer's Premium of 22% (Lots marked * 26.4% inclusive of VAT @ 20%)

70* **Bolswert (Schelte Adamsz., 1585-1659)**. Adoration of the Shepherds, after Jan Wittoeck, after the now lost original painting by Peter Paul Rubens, engraving on laid paper, a late impression with the publisher's name of Van Merlen erased, several losses and repairs to margins, laid down to marins on later backing card, sheet size 418 x 515 mm (16 1/2 x 20 1/4 ins), together with The Conversion of St. Paul, after Peter Paul Rubens, circa 1621-1633, fine engraving on pale cream laid paper, published by Corneius van Merlen, Antwerp, trimmed close to or on plate margin, several closed tears repaired, including to upper right corner and top margin, some neat paper reinforcement to margins verso, sheet size 450 x 605 mm (17 3/4 x 23 3/4 ins), plus

Neefs (Jacob, 1610-circa 1660). Coridon and Sylvia, with the Sheep, etching on laid paper, with five four-line verses printed below the image, trimmed to or just inside plate mark, margins restored, and with some paper reinforcements to verso, with early manuscript verse to verso on the subject of love in Spanish, with a drawing of a flaming heart with an arrow below, and two further manuscript two-line verse in Latin and French below, some brown spots, very slight loss to extreme upper left margin, sheet size 370 x 410 mm (14 1/2 x 16 1/8 ins), and one other large etching by Bolswert after Van Dyck of Christ Crowned with Thorns, published by Maarten van den Enden, Antwerp, circa 1630-35, etching and engraving on laid paper, trimmed to image, with marks and repairs to verso, sheet size 555 x 410 mm (21 5/8 x 16 and 1/8 ins), hinge-mounted on card

1. Hollstein 3, VIII (under H. Witdeck).

2. Hollstein iii, 80, 196.

3. Hollstein XIV, 138.

(4)

£200 - £300



71* **Vorsterman (Lucas, 1595-1675)**. Susanna and The Elders, after Peter Paul Rubens (1577-1640), 1620, engraving on laid paper, with partial watermark IA or AI, a very good impression of this large print, the third state (of three), with margins, some scattered spotting, four very small pinprick holes to black margin, plate size 38.5 x 27.7 cm (15 1/4 x 11 ins), sheet size 49.5 x 39.5 cm (19 1/2 x 15 1/2 ins)

Hollstein 4.

(1)

£200 - £300



72* **After Simone Cantarini (1612-1648).** The Rest on the Flight into Egypt, etching on laid paper, a very close copy after Cantarini's etching of circa 1630-1648, trimmed to platemark, sheet size 215 x 146 mm (8 3/8 x 5 3/4 ins), inset to later (19th or early 20th century) paper, framed and glazed

Provenance: With Colnaghi & Co., London; Private Collection, London, UK.

See Bartsch 5; Massari 17.

(1) £100 - £150

73* **Vliet (Jan Gillisz. van, circa 1610-1668).** Lot and His Daughters, after Rembrandt, 1631, etching on laid paper, lettered to lower blank margin 'RH van RIJN inventor' and 'JG van Vliet Fecit', with date 1631 erased, trimmed to or just inside the plate mark, sheet size 275 x 222 mm (10 7/8 x 8 3/4 ins), corner mounted to later backing card

Le Blanc 1; Dutuit VI, 540, 1; Hollstein B1.

(1) £300 - £500

74* **Van Dyck (Anthony, 1599-1641).** Jan Snellinx, from the Icones Principum Virorum, 1645-46, etching on laid paper, with watermark of the Arms of Amsterdam, with the added second line, and 'Ant. van Dyck fecit aqua forti' lower left, the 8th state (of 8) with the initials of the publisher Gillis Hendricx removed from centre of the lower edge of the plate, the full sheet, light waterstain to lower right outer blank margin, plate size 243 x 145, sheet size 401 x 289 mm (15 7/8 x 11 1/2 ins), window mounted

Mauquoy-Hendrickx 10, viii/viii; New Hollstein 9, vi/vii.

The painter Jan Snellinx (1544-1638) specialized in battle scenes and figures for tapestries.

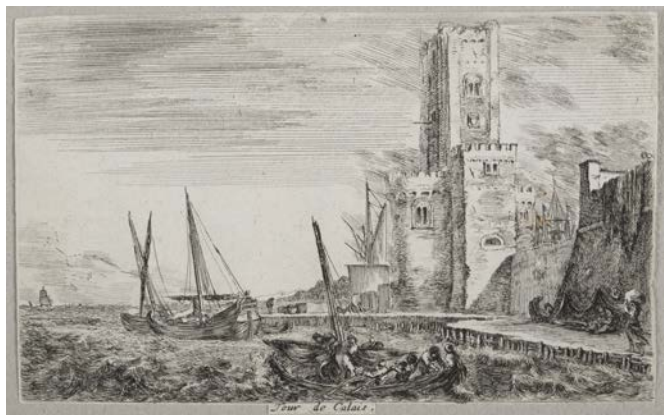
(1) £200 - £300



Lot 73



Lot 74



75* **Della Bella (Stefano, 1610-1664)**. The Deer Hunt, from the series Animal Hunts (Chasses à différents animaux), circa 1654, etching on laid paper, trimmed to platemark, sheet size 145 x 228 mm (5 3/4 x 9 ins), corner-mounted to modern card window mount, together with Tour de Calais, & Veue d'Amsterdam, from the series Vues de ports de mer, 1647, two etchings on laid paper, with partial watermark, second state (of 2), each trimmed to margins (the first retaining title to centre of lower margin), very good, clear impressions, each hinge-mounted to 20th-century card window-mount, plus Landscape with Sleeping Herdsman, from the series Paysages et ruines de Rome, circa 1646, circular etching on pale cream wove paper, artist's name printed lower left, the 5th state (of 6), with the printseller's name and series number effaced, published by Basan, with margins, sheet size 143 x 148 mm

De Vesme 735, 796, 798 & 830 respectively.

(4)

£200 - £300



76* **Ostade (Adriaen van, 1610-1685)**. The Organ-Grinder, 1647, etching on laid paper, with watermark dated 1760, the fifth state (of 5), collector's mark to lower left blank margin of the Musée d'Etat de l'Ermitage (Lugt 2681a), additional stamp in Russian to verso, plate size 110 x 94 mm, sheet size 115 x 97 mm, hinged to modern card mount

Provenance: Hermitage Museum, St. Petersburg (Lugt 261a).

Bartsch, Hollstein 8, v/v.

(1)

£200 - £300



77* **Castiglione (Giovanni Benedetto, 1609-1664)**. Bearded Man with Skull Cap looking down to the right, from Heads in oriental Headdress, circa 1648-50, etching on thin laid paper, trimmed to the plate mark, corner-mounted on later backing paper and card, sheet size 183 x 152 mm (7 1/4 x 6 ins)

(1)

£300 - £500



Lot 78

78* **Boel (Coryn, 1620-1668)**. Two Monkeys holding a Globe, Two Monkeys smoking Tobacco, Two Monkeys eating Oysters, and Two Monkeys sitting with one applying Bandages, from the series *Het Apenspel im de Wereld (The Monkey Business in the World)*, after David Teniers, circa 1650, four etchings from the series of six 'singeries', after David Teniers, published by Frans van den Wyngaerde, Antwerp, etching and engraving on laid paper, each trimmed near the platemark, sheet size 110 x 145 mm (4 3/8 x 5 3/4 ins) and slightly smaller, both hinge-mounted to modern card window-mount

Hollstein 43-48 (for the six engravings from the series).

(4) £300 - £400

79* **Ostade (Adriaen van, 1610-1685)**. The Pig Killers (or The Pork Butcher), circular etching on laid paper, printed collector's mark to verso of the *Musée d'Etat de l'Ermitage (Lugt 2681a)*, trimmed to image, diameter 112 mm (4 3/8 ins), together with *The Dance at the Inn*, 1652, etching on laid paper with partial watermark, a very good, slightly later impression, with margins, plate size 25 x 31.7 cm (9 7/8 x 12 1/2 ins), sheet size 29 x 35.8 cm, plus *The Hunchbacked Fiddler*, 1654, and *The Concert*, circa 1644, each later impressions on laid paper, trimmed to platemark

Provenance: Hermitage Museum, St. Petersburg (Lugt 2681a). In 1928 a number of prints and drawings were dispersed from the Hermitage Collection and subsequently sold in Leipzig by C. G. Boerner in the course of three sales in 1930.

Bartsch 41 (The Pig Killers); 49 (The Dance at the Inn); 44 (Hunchbacked Fiddler); 30 (The Concert).

(4) £700 - £1,000



80* **Ruisdael (Salomon, circa 1628/28-1682)**. The Little Bridge, circa 1650-55, etching on laid paper, a fine, clear impression, trimmed to platemargins, sheet size 196 x 273 mm (7 3/4 x 10 3/4 ins), hinge-mounted in 20th-century card window-mount

Hollstein XX, 168, 1, ii/ii.

One of the finest landscape painters of the Golden Age, Ruisdael made only thirteen etchings in his lifetime, all early in his career.

(1) £200 - £300



Lot 79



81* **Ostade (Adriaen Jansz. van, 1610–1685).** *The Woman Spinning*, 1652, etching on laid paper with indistinct watermark, thread margins, some small adhesive tape residues to margins to verso, plate size 137 x 172 mm, sheet size 144 x 177 mm, printed collector's mark to verso of the Musée d'Etat de l'Ermitage (Lugt 2681a)

Provenance: Hermitage Museum, St. Petersburg (Lugt 2681a).

Bartsch 31; Hollstein 31.

In 1928 a number of prints and drawings were dispersed from the Hermitage Collection and subsequently sold in Leipzig by C. G. Boerner in the course of three sales in 1930.

(1)

£700 - £1,000



82* **Gaywood (Richard, circa 1630–1680).** *Six Lions, & Three Leopards and Two Putti*, after Peter Paul Rubens, circa 1654–70, two etchings on laid paper, the first with Strasbourg Lily watermark, trimmed to plate mark, sheet size 140 x 208 mm (5 1/2 x 8 1/4 ins) and 135 x 206 mm (5 3/8 x 8 1/8 ins) respectively, each in 20th century card window-mount

The first etching is based on the lions depicted in Rubens's celebrated painting of *Daniel in the Lions' Den* (National Gallery of Art, Washington DC). Rubens had been able to study and draw real lions in the Royal Menagerie in Brussels.

(2)

£200 - £300

Each lot is subject to a Buyer's Premium of 22%
(Lots marked * 26.4% inclusive of VAT @ 20%)



83* **Hollar (Wenceslaus, 1607-1677)**. Views near London, 1665, the set of six etchings on laid paper, the 2nd state (of 3), with re-working to darker areas of the compositions, final plate with 'Sould by John Overton' added to lower left margin, trimmed to plate mark, each titled to lower margin: *By the Waterhouse, By Islington, By Islington, On the North side of London, Waterhouse by Islington and Ye Waterhouse*, each 90 x 126 mm (3 1/2 x 5 ins) and very slightly smaller, hinge-mounted in two modern thin card window-mounts

Pennington 915-920.

(6)

£300 - £400



84* **Ostade (Adriaen van, 1610-1685)**. Mother with Two Children, 1675, etching on laid paper, the third state (of 6), a good, well-contrasted impression, thread margins, sheet size 90 x 71 cm (3 9/16 x 2 7/8 ins), hinged to modern cream backing card

Printed in the later 18th century (see Art Gallery of New South Wales entry).

(1)

£300 - £500



85* **Collin (Richard 1627-1697)**. Bartolomé Esteban Murillo, 1682, portrait engraving, trimmed to printed edge, 35.5 x 24 cm, laid on later card, together with **Sadeler (Aegidius, 1570-1629)**. Charles de Longueval, Count de Bucquoi, 1621, portrait engraving, trimmed to printed area 40 X 26.5 cm, laid on later card, plus **Sadeler (Aegidius, 1570-1629)**. Sigismund Bathory, Prince of Transylvania, 1607, portrait engraving, trimmed to printed area, 32 x 21.5 cm, laid on later card, plus **Alberti (Cherubino, 1553-1615)**. Henri IV, King of France, 1595, portrait engraving, trimmed to printed area, 40 x 25 cm, laid on later card, plus **Wieris (Johannes, 1539-1620)**. Michel de L'Hospital, 1585, engraved portrait, trimmed to printed area, 31.5 x 21 cm, laid on later card

(5)

£200 - £300



Mieris the Younger *L'Observateur Distrait*, 19th century, Giulio Bonasone after Parmigianino, *Mercury and Minerva*, 1560, (trimmed inside plate mark and with some repairs), Robert Strange after Carle van Loo, *Cupid*, 1750, F. D. Neeafter J. M. Moreau, *L'Avare*, 1768, Dancker Danckerts after Nicolaes Berchem, *Peasant on Horseback*, 17th century, Matthaus Kussel after J. Christoff Storer, *Hell and Paradise*, 17th century, Francesco Bartolozzi after Giuseppe Zocchi, *Allegory of the Marriage of Joseph, Archduke of Austria*, 1761, Abraham Bosse, *L'eau*, on laid paper, Giovan Domenico Peri, *frontispiece to Fiesole Distrutta*, 1667?, Brooks after F. Boucher, *La Terre & L'Eau*, 18th century, Anthony Cardon after Schedoni, *Girl with a Hornbook*, 18th century, John Hamilton Mortimer, *Jealous Monster & Enrag'd Monster*, 1778, plus many other engravings various, including portraits, pastoral scenes, architecture, putti and others, largest 32 x 23 cm, smallest 5.5 x 8.5 cm, plus 2 fine late 18th century original miniature pen, ink and wash kotyle designs (large classical drinking vessels) numbered to lower margin 17 & 18 respectively, 50 x 76 mm, all inserted, tipped in or pasted on paper (some loose), ownership inscription for Harriet Rees, circa 1870 to front blank, all edges gilt, bound in 19th-century dark green half morocco, gilt decorated spine, boards heavily rubbed, joints and edges scuffed, large folio (52 x 34 cm)

(1)

£700 - £1,000

86* **Old Master Prints and Engravings.** A large folio album of mostly 17th and 18th century Dutch, Italian, German and English prints and engravings, approximately 130 prints and engravings, including: Charles-Nicolas Cochin, four engravings from *The Origin of the Graces*, 1777, Jacques Stella, *Harvest Scene*, 1661, Gabriel Perelle, *Landscape Scene*, 17th century, Jan van de Velde, *Skaters on a River*, 1616 (ownership stamp to verso of Galerie Arnot, Vienna, Lugt 124), Marcus de Bye, *Plate 4 (Sheep)*, 1664, After Francis Barlow, *The Cock and the Precious Stone*, 1760, Samuel Howitt, *Aesop Fables*, circa 1800, Peter van Liesebetten, *Three Pheasants*, circa 1600, Gabriel Perelle, *L'Eau*, circa 1604, Pierre-Quentin Chedel, *Le Nid*, 18th century, Carl Wilhelm Weisbrod after Hubert Robert, *An Imaginary Antique Port*, 1771, Joseph Parrocel, *Vesper, Aurora & Meridies*, 18th century, Etienne Delaune, 2 engravings from *A Fond Noir series*, 1573, Stefano della Bella, *Skirmish Between Two Horsemen*, 1640, Domenico Quaglio, *Landscape*, 1807, F. E. Weirotter, *River Landscape*, 1771, C. Mosley, *A Lovely Lass to a Friar*, circa 1750, Jacques Rigaud, *Armement des Galeres*, 1704, Charles Echard after Johann Henrich Roos, *Goat and Sheep*, circa 1780, Pieter de Bailliu after Rembrandt, *S. Anastasius*, 18th century, Antoine de Marcenay de Ghuy after Joseph Parrocel, *Battle scene*, 1755, after Gérard de Lairesse, *Jupiter Europam Rapit*, 1770, P. G. Langlois after Schalcken, *L'Éducation Badine*, 1780, Simon Francois Ravenet after Bartolomeo Murillo, *The Young Gipsy*, 1762, Domenico Cunego after Titian, *Ganymedes ab Jove Reptus*, 1770, Pieter Nolpe after Pieter Quast, *Fighting Farmers*, late 17th century (some wear, laid down on later paper), Wenceslas Hollar, *Town and Country Mouse (from Ogilby's Fables of Aesop, 1668)*, C. Duflos after François Boucher, *La Toilette Pastorale*, circa 1770, Stefano della Bella, 2 etchings from *Dessins de Quelques Conduits de Troupes, Canons, et Attaques de Villes*, 1640, Johann Georg Wille after Frans van



Lot 87

87* **Le Sueur (Nicolas, 1691-1764).** La Chute de Phaeton, after Giuseppe Cesari, 1735, *chiaroscuro woodcut on heavy laid paper, printed in pale green, light brown, over an etched outline by the Conte de Caylus, a very good clean impression, with margins, plate size 438 x 270 mm (15 1/4 x 10 1/2 ins), sheet size 527 x 378 mm, window-mounted, together with The Rape of Europa, after Paulo Farinati, circa 1740, chiaroscuro woodcut from three blocks, printed in black, pale green and brown, collector's mark to verso B. E. (Lugt 357, unidentified), trimmed to image, sheet size 427 x 282 mm, hinge-mounted on later card*

Nagler 22; Le Blanc II20; Van Hasselt 209 (Rape of Europa)
(2)

£200 - £300



Lot 88



Lot 89

88* **Piranesi (Giovanni Battista, 1720-1778).** Veduta delle ancient Sostruzioni fatte da Tarquinio Superbo dette il Bel Lido, o come altri erette da Marco Agrippa a' tempi di Augusto, in occasione ch' Egli fece ripurgare tutte le Cloache fino al Tevere, 1776, *etching on heavy laid paper, with '741' to upper right corner, from the Firmin-Didot Paris edition (1800-1807 or later), a very good impression with good margins, small circular blindstamp of the Calcographia to lower right corner, plate size 45 x 68 cm, sheet size 53 x 78 cm*

Hind 125, iii.

(1)

£200 - £300

89* **Kauffman (Angelica, 1741-1807).** The Death of Adonis, 1780, *etching on thick laid paper, trimmed to printed edge, sheet size 19 x 15.5 cm*

(1)

£300 - £500



90* **Suntach (Antonio, 1744-1828).** The Four Seasons, after Angelica Kauffman, *the set of four fine copper engravings on thick laid paper, each with engraved caption 'Primavera | Le Printemps', 'Estate | L'Été', 'Autunno | L'Automne', & 'Inverno | L'Hiver', Gravée d'après le Tableau d'Angelique Kauffman, with wide margins, plate size 22 x 19.5 cm, sheet size 35.5 x 25.5 cm, each in 20th-century matching card window-mount*

(1)

£200 - £300



Lot 91

91* **West (Raphael Lamar, 1769-1850).** Hercules and the Hydra, 1785, etching on laid paper, some spotting and light soiling, mainly to blank margins, plate size 390 x 305 mm (15 1/4 x 12 ins), sheet size 446 x 360 mm (17 1/2 x 14 1/4 ins)

(1)

£300 - £400

92* **Rhodes (Richard, 1765-1838).** Midsummer-Night's Dream: Oberon Squeezing the Flower onto Titania's Eyelids, Act 2. Scene 3, & Titania Embracing Bottom, Act 3. Scene 1, after Henry Fuseli, 1794, two etchings and engravings on wove paper, both in good condition, trimmed to plate margin, sheet size 290 x 218 mm (11 1/2 x 8 3/4 ins), each hinge-mounted in 20th-century card window-mount

Weinglass 132.

(2)

£200 - £300



Lot 92

19TH CENTURY PRINTS, PAINTINGS & WATERCOLOURS



Lot 93

93* **Rossini (Luigi, 1790-1857)**. Veduta di Fianco dei Portici d'Ottavia, & Veduta dell Interno dell Arco di Giano, 1819-1820, two uncoloured etchings from *Le Antichita Romane* (1823), plate size 48 x 37.5 cm (18 7/8 x 14 3/4 ins) and lightly smaller, all good dark impressions, each individually framed in uniform antique-style gilt frames, glazed, (69.5 x 57 cm) (2) £100 - £150



94 **Constable (John, 1776-1836)**. Summer Evening, Spring, Summerland & Summer Afternoon, after a Shower, [1830-31], a group of four mezzotints by David Lucas after John Constable, lettered proofs, with hand-colouring, very good impressions, plate size 17 1/2 by 25 cm (7 x 9 3/4 ins) and similar, with margins, matching later gilt frames, glazed

Shirley 6, 7, 10 & 28. 4th states (except Summer Evening, 5th state with 25 added to top right corner). (1) £100 - £150



Lot 95

95 **Constable (Lucas David, 1802-1881)**. Salisbury Cathedral with Rainbow (Large Plate), after John Constable, 1834/37, mezzotint on wove paper, an artist's progress proof before letters, several short closed tears to blank upper margin just touching platemark, light overall toning, plate size 62 x 71 cm, sheet size 69 x 83 cm, laid down on backing paper mounted on wood panel, framed and glazed in a period Hogaerth-style black and gilt moulded frame, contemporary printed label to verso of J. & W. Vokins, Dealers in Drawings, Engravings and Works of Art, 10 King Street, St. James, London, SW', and old auction stencil 357 BG and further stencil S6BE, together with a copy of *Life and Letters of John Constable, R. A.*, by C. R. Leslie..., London: Chapman and Hall, 1896, numerous illustrations, original cloth gilt, toned and faded, 4to, plus two unrelated engravings by Woollett after Dusart: *The Cottagers*, [&] *The Jocund Peasants*, published by J. Boydell, 1765 & 1767 respectively, both framed and glazed, 50 x 37 cm mount aperture

Shirley, *Published Mezzotints of David Lucas after John Constable*, 39d. (4) £300 - £500



96* **Palmer (Samuel, 1805-1881).** *The Skylark*, 1850, etching on chine colleé, applied to thick wove paper (as issued), the 7th state (of 8), lettered to lower left margin Samuel Palmer and numbered 17 to centre of lower margin, the full sheet, scattered spotting to the wove support sheet (not affecting etching), image size 9.9 x 7.3 cm (4 x 3 ins), plate size 11.9 x 9.7 cm (4 3/4 x 3 3/4 ins), unframed
Lister E2, vii/viii.

Published in Etchings for the Art Union of London by the Etching Club, 1857.
(1) £500 - £800



97* **Holman Hunt (William, 1827-1910).** *The Desolation of Egypt*, 1854, etching on chine colleé, applied to thick wove paper (as issued), published in Etchings for the Art Union of London by the Etching Club, 1857, lettered to lower left margin W. H. Hunt and numbered 21 to centre of lower margin, the full sheet, scattered spotting and minor staining to the extreme edges of the wove sheet (not affecting printed image), image size 3.2 x 10.3 cm (1 1/4 x 4 ins), plate size 4.7 x 11.4 cm (1 3/4 x 4 1/2 ins), unframed, and *The Abundance of Egypt*, 1854, etching on chine colleé, applied to thick wove paper (as issued), published in Etchings for the Art Union of London by the Etching Club, 1857, lettered to lower left margin W. H. Hunt and numbered 20 to centre of lower margin, the full sheet, image size 13.8 x 10.4 cm (5 1/2 x 4 ins), plate size 15.4 x 12 cm (6 x 4 3/4 ins), unframed, together with 16 etchings on chine colleé, applied to thick wove paper (as issued), by or after Cope, Frederick Tayler, Creswick, Redgrave, Henry Townsend, Horsley, etc., all published in Etchings for the Art Union of London by the Etching Club, 1857, the full sheets, unframed, loose in the original green cloth boards with title and spine in gilt, detached and worn, folio
(18) £400 - £600



98* **Palmer (Samuel, 1805-1881).** *The Rising Moon (An English Pastoral)*, 1855, etching on chine colleé, the 7th state (of 9), lettered to lower left margin Samuel Palmer and numbered 10 to centre of lower margin, image size 11.7 x 19.1 cm (4 5/8 x 7 1/2 ins), plate size 14.6 x 22.2 cm (5 3/4 x 8 3/4 ins), framed and glazed

Lister E7, vii/ix.

Published in Etchings for the Art Union of London by the Etching Club, 18
(1) £400 - £600



99* **Palmer (Samuel, 1805-1881).** *The Sleeping Shepherd*, 1857, etching on chine colleé, applied to thick wove paper (as issued), the 4th state (of 4), lettered to lower left margin Samuel Palmer and numbered 5 to centre of lower margin, the full sheet, image size 9.5 x 7.7 cm (3 3/4 x 3 ins), plate size 12.5 x 10.4 cm (5 x 4 ins), unframed
Lister E6, iv/iv.

Published in Etchings for the Art Union of London by the Etching Club, 1857.
(1) £800 - £1,200



100* Haden (Francis Seymour, 1818–1910). Mytton Hall, 1859, drypoint etching on laid paper, with watermark, a rare trial proof before the addition of the signature and date to lower left within the plate, plate size 123 x 263 mm 94 13/16 x 10 5/16 ins, sheet size 215 x 338 mm (8 1/2 x 13 1/4 ins), window-mounted

Schneiderman 19, i/v. 'Though very rare this trial state is never good being very badly printed in light brown ink and dirty in appearance. Mytton Hall is an old Henry VII house which Mr. Haden was in the habit of staying at for the purpose of Salmon Fishing in the river Ribble (the 'Lancashire River') which runs past it.'

(1) £150 - £200

101* Haden (Francis Seymour, 1818–1910). Portrait of Francis Seymour Haden No. II (while etching), 1862, drypoint etching printed with light plate tone on laid paper, the 3rd (and final) state, signed in pencil lower right, a very good, strongly-contrasted impression with margins, plate size 196 x 268 mm (7 3/4 x 10 9 1/16 ins), sheet size 230 x 370 mm (9 x 14 1/2 ins), framed and glazed, with Garton & Co. printed and handwritten label to verso, signed by Robin Garton

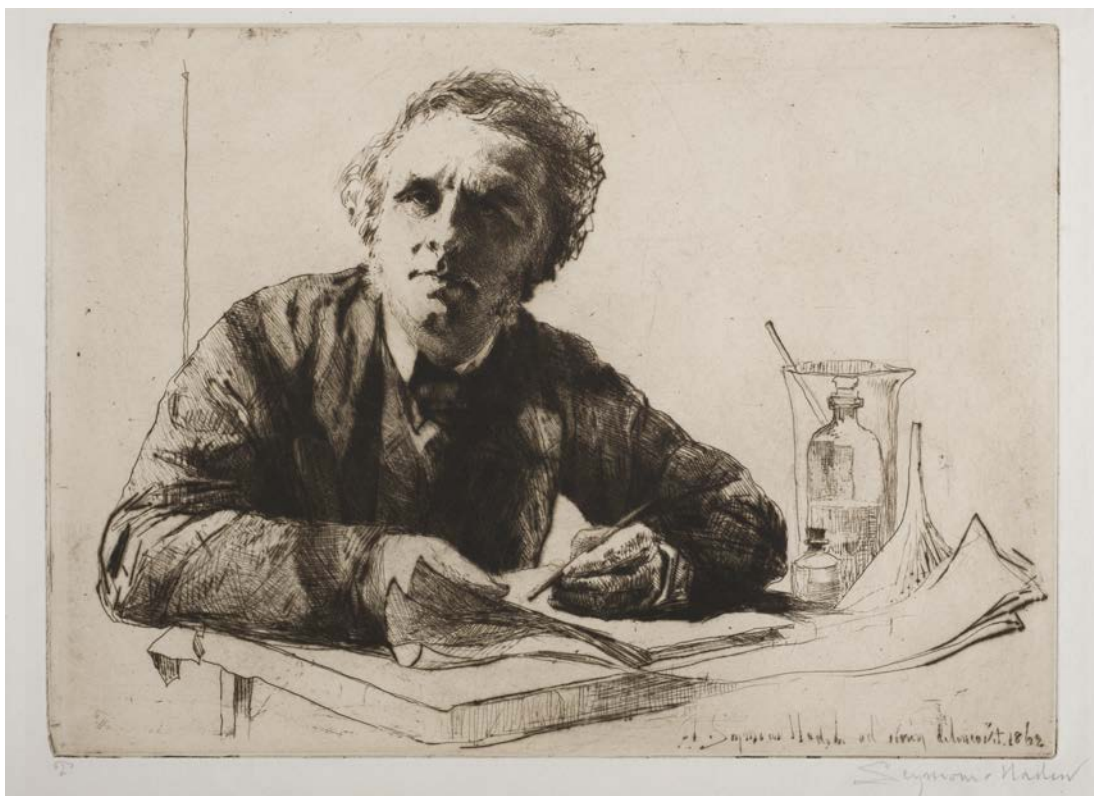
Provenance: Collection of Robin Garton (1945–2015).

Schneiderman 40 iii/iii. (1) £500 - £800



102* Whistler (James Abbot McNeill, 1834–1903). The Smiths Yard & Gants de Suède, lithograph on wove paper, showing a well dressed lady wearing a hat and holding gloves in her hands, the other showing two horses resting near a building, two figures standing by, both embossed with 'The Studio, London' stamp to lower margin, 28.3 x 20 cm (11 1/8 x 7 7/8 ins), both individually framed and glazed (33 x 24 cm)

Levy 40. (2) £100 - £150



Lot 101



Lot 103

103* **Shields (Frederick, 1833-1911)**. Britomart, from Edmund Spenser's *The Faerie Queene*, circa 1890, *etching on laid paper with crown watermark, wide margins, plate size 26.5 x 13 cm, sheet size 31 x 23 cm*

Frederick Shields designed the Britomart windows at Cheltenham Ladies College, which were installed between 1883 and 1888, though Shields resigned his commission after having completed only the first and fifth windows. Shield also published the Britomart design in the fourth volume of *The Century Guild Hobby Horse*, 1889, (fig. 84).

(1)

£100 - £150

104* **Wyllie (William Lionel, 1851-1931)**. Dreadnought Battleships in their Lair, *etching with drypoint, signed lower left, plate size 8.7 x 33.5 cm (3 1/2 x 13 1/4 ins), framed and glazed, together with another maritime scene by the same artist, etching with drypoint, signed lower left, framed*

One of Wyllie's rarer prints, the location for which is thought to be the naval dockyard at Sheerness in Kent.

(2)

£200 - £300



105* **Neapolitan School**. 'The Fudroyant Comanded by Sir Nelson = Naples, 1799', *gouache on laid paper, some light waterstaining, 34 x 44 cm (13 1/4 x 17 1/2 ins), early 19th century Hogarth-style black and gilt frame, glazed*

(1)

£300 - £500



Lot 104



106* **Neapolitan School.** Eruzione de 22 Ottobre 1822, *neapolitan gouache on paper*, showing the dramatic eruption of Mount Vesuvius on 22 October 1822, title to lower edge of image, small mark to upper left edge, sheet size 36.5 x 45.5 cm (14 3/8 x 18 ins), adhered to mount from verso with browning adhesive tape, framed and glazed (48 x 57 cm)
(1)

£700 - £1,000



107* **Neapolitan School.** Eruzione, Night & Day, mid 19th century, a pair of *neapolitan gouaches*, one showing Mount Vesuvius erupting at night with naval vessels and boats in the bay, the other showing Vesuvius smoking in the daytime with boats in the bay and a small group of figures looking on, circular mount aperture 20 x 20 cm (8 x 8 ins), matching painted wood framed with gilt inlay, glazed (35 x 35 cm)
(2)

£700 - £1,000



108* **Attributed to Philip Reinagle (1749-1833).** Pointers on a Grouse Moor, oil on canvas laid down on chamfered wood panel, inscribed to verso in a 20th century hand 'Philip Reinagle', 15 x 20 cm (6 x 8 ins), gilt framed (1)

£300 - £500



109* **English School.** Portrait miniature of a gentleman, circa 1800, watercolour and gouache on ivory, oval head and shoulders portrait of a young man, in blue coat with yellow buttons, cream waistcoat, white shirt with black stock, some background rubbed away (mainly to upper edge and right side), 60 x 52 mm (2 3/8 x 2 ins), circular wooden frame (cracked) and glazed (diameter 93 mm), together with:

Portrait miniature of a lady, circa 1770s, pencil with touches of watercolour on card, head and shoulders portrait of a young lady, the indistinct clothing just visible on the shoulders, lightly toned, with oval mount stain, 64 x 66 mm (2 1/2 x 2 5/8 ins), rectangular wooden frame (97 x 74 mm) with oval aperture

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(2)

£100 - £150



110* **Stothard (Thomas, 1755-1834)**. Boys throwing stones at a Goose, pencil, ink and brown wash on paper, Shaunagh Fitzgerald Ltd gallery label to frame verso, sheet size 9 x 8.5 cm (3 1/2 x 3 1/4 ins), framed
(1) £150 - £200



111* **Collins (William, 1788-1847)**. Fisherman on the Shoreline, oil on canvas depicting boats on the beach at low tide, group of three people sat on an upturned boat and fishing nets in the foreground, house and cliff face in the background, signed to lower left, frame maker label for R. Jackson of Slater Street, Liverpool to verso, some minor surface marks, 44 x 60 cm (17.3 x 23.6 ins), framed (59 x 74 cm)
(1) £100 - £150



112* **Payne (William, 1760-1830)**. Oval landscape with milkmaid carrying churns by a thatched cottage, watercolour on paper, 134 x 167 mm (5 1/4 x 6 1/5 ins), mount aperture, framed and glazed, with typed written title labels to verso, and printed label of Graves Gallery, 12 Christchurch Passage, New Street, Birmingham to verso, together with **Austin (Samuel, 1796-1834)**. Windmill and Thatched Cottages by a River, oval watercolour on paper, 123 x 147 mm (4 5/8 by 5 3/4 ins), mount aperture, framed and glazed, with modern pencil title label to verso, plus **Prout (Samuel, 1783-1852)**. Interior of a Norman Cathedral, signed to upper right, 178 x 122 mm (7 by 4 7/8 ins), mount aperture, framed and glazed, with portion of old mount bearing the artists name and dates affixed to verso and **Harding (James Duffield, 1798-1863)**. Landscape with Castle, black chalk heightened with white bodycolour on pale brown paper, inscribed in ink by the artist to verso 'Lesson, J. D. Harding, sheet size 193 x 275 mm (7 5/8 x 10 7/8 ins), modern good-quality gilt and grey wash ruled border to mount, gilt wood frame, glazed (48 x 55.5 cm)
(4) £200 - £300



113* **Turner of Oxford (William, 1789–1862, & other artists).** Two albums of watercolours and drawings, circa 1780s–1840s, in pen & ink, watercolour, pencil, several in brown or grey watercolour wash, the larger album containing approximately 95 drawings, including 11 by Turner (signed or initialled) and approximately 20 others which might be attributed to Turner (including several pencil sketches), the smaller album containing approximately 97 drawings, including 3 by William Turner (signed), other artists include: M. Baynes, W.T.T., H.T. Watson, William Dickson of Whitecross, F. Mackenzie, Charlotte Watson, H. O'Neill (Hugh O'Neill, 1784–1824), places drawn include: Scarborough, Alnwick, Tynemouth, Powis Castle, Welsh Pool, West Cowes (probably), Kenilworth, Melrose, Hulne Abbey, Chillingham, and several of Ryton, 3 late 18th century, the remainder mostly early to mid 19th century, the albums also include several engravings and colour lithographs, 6 small India paper proofs, 4 Chinese watercolours on rice paper (some losses and breaks) depicting butterflies and flowers, various sizes, most mounted on album leaves (corners tipped), both albums very worn half calf, one or both covers detached, both folio, the smaller 45.5 x 29 cm, the larger 56 x 39 cm

The William Turner scenes include: Small album - Dunstanborough Castle (pencil & white bodycolour), On the Spot (watercolour), an untitled river scene (pencil with few touches of white bodycolour); Large album - St. Aldate's, Oxford & Tom Tower (pen & black ink and sepia watercolour), Wolvercote From Nature (pencil - heavily toned and foxed), Study From Nature (canal scene with bridges and barges, watercolour), Ifley [sic] Mill (pencil), Goring & Streatley on the Thames (sepia watercolour with white bodycolour), Streatley Ferry (sepia watercolour with white bodycolour), Vine Cottage, Upton on Severn (watercolour), untitled city skyline (Oxford?) with a winding river in the foreground (sepia watercolour).

William Turner exhibited at the Society of Painters in Watercolours from 1808 onwards, at the age of just 17. The diarist Farington noted: 'Varley spoke violently of the merit of a young man who has been his pupil in learning to draw in watercolour, and Reinagle said 'He had never before seen drawings equal to them'. His name Turner.'

(2)

£2,000 - £3,000





114* **Alken (Henry, 1774-1850)**. Three Turkish Mameluks on Horseback, circa 1820-30, watercolour and pencil on paper laid onto card, showing three mounted mameluks with long spears, some small marks to upper blank margin, sheet size 22.5 x 27.5 cm (9 x 10 3/4 ins), verso with previous ownership in pencil, framed and glazed (38 x 42 cm), black stencil '600R0' & '658 GP' and white chalk marks '187' '21 Jan 69' to verso, together with An Arab Holding a Stallion, watercolour and pencil on paper, laid onto card, showing a grey stallion, front leg raised and ears flat back, two very small worm holes to lower right, a few spots, sheet size 19.3 x 29.5 cm (7 1/2 x 11 5/8 ins), in card mount with Ingres (Made in Italy) watermark, 40.5 x 55.5 cm, printed Feilding and Morley Fletcher label with '660134' to verso of backing board (loose)

Principally known as a watercolourist and oil painter in sporting and coach scenes, Henry Alken Senior (1774-1850) was a skilled etcher and engraver. Alken was involved in a publication called 'Scraps From the Sketch-Book of Henry Alken' produced by Thomas M'Lean (1823). Various works in this folio included pictures of Arab horsemen. The Victoria and Albert Museum and Yale Centre for British Art have pictures by Alken of similar horsemen and also knights from the same period.

(2)

£200 - £300



115* **Cotman (John Sell, 1782-1842)**. Fishing boats and figures on the coast, watercolour with touches of gouache, signed lower left, some toning, mountstain to outer edges, laid down to later backing card, modern gilt frame, glazed, with auction stencil to verso GF119, sheet size 180 x 247 mm (7 1/8 x 9 3/4 ins), frame size

(1)

£300 - £500



116* **Cox (David, 1783-1859)**. Children playing by a pond, with farm buildings beyond, and figure laying clothes out to dry, watercolour, with scratching out, 204 x 293 mm (8 x 11 1/2 ins) mount aperture, artist's name and dates inscribed in black ink to lower edge of the mount, attractive period moulded gilt frame, glazed, with old printed label of The Graves Gallery, 44 Cherry Street, Birmingham to verso

Provenance: Attached to the verso of the frame in an envelope is a soft ground etching on paper of a Thames Peter boat with children, mounted on old (later 19th century) card with ownership address in ink to verso 'Miss Cox, 70 Trinity Rd., Birchfield, B'ham'. A note on the envelope by the previous owner suggests the small girl with a fishing stick in the upper left of the print bears similarity with the figure sitting by the pond in the present work.

(1)

£400 - £600



117* **Cox (David, 1783-1859)**. The Cottage Door, watercolour on paper, small crude restoration to lower edge (14 x 10 mm), small hole to upper section, some spotting, 20.8 x 25.6 cm (8 x 10 cm) mount aperture, framed and glazed (43 x 53.5 cm), black stencil 5S3SE, typed label, remnants of two labels and handwritten note including 'inscribed The Cottage Door' in black ink to verso

Provenance: Purchased by vendor's family from Christie's sale on 11 November 1969; Bought from Meatyard Museum St., in 1964; traced to W.J. Cross of Handsworth, stock reference no. A/2207.

(1)

£400 - £600



119* **Silhouette Portraits.** Silhouette portrait of a lady, circa 1825, black paper silhouette, head & shoulders portrait, profile to left, of a lady wearing a beribboned cap, image 70 x 45 mm (2 3/4 x 1 3/4 ins), set on a white plaster ground, wooden mount with oval aperture, framed and glazed (16.5 x 14 cm), verso with label bearing contemporary ink manuscript 'Miers & Field, 111 Strand, London', together with: A Pair of Silhouette Portraits of Henry Lawrence and (probably) his wife, circa 1860, black paper silhouettes, head & shoulder profile portraits of a gentleman and a lady, set on buff paper, images 90 x 40 mm (3 1/2 x 1 1/2 ins) and 95 x 48 mm (3 3/4 x 1 7/8 ins) respectively, uniformly framed and glazed (14.5 x 12 cm), the gentleman with ink manuscript inscription on backboard verso 'Henry Lawrence, died January 1866, framed 1875', plus another 6 silhouette portraits, comprising 4 of similar size to the above (3 painted with black watercolour on buff paper, one with black paper behind a negative silhouette cut out from the buff paper surround), and 2 miniature silhouettes of black paper set on buff paper, all framed and glazed

John Miers was known as one of the finest silhouettists of the 18th century. John Field became Miers' sole profile painter in 1796 and, apart from a year when Field attempted to set up on his own, he worked for Miers for 40 years. The studio did not change its name to Miers & Field until after John Field had died, when his son William Miers invited Field to become his business partner. However by the end of 1829 they had gone their separate ways and the partnership was dissolved.

(9)

£200 - £300



118* **Schnorr von Carolsfeld (Hans Veit Friedrich, 1764-1841).** Christ child in a landscape, pen, brown ink, brown and grey wash with white body colour on wove paper, signed and inscribed to lower margin: *Leipezig. V. H. Schnorr v.k.F. 1824*, sheet size 10.7 by 8.3 cm (4 1/4 by 3 2/8 ins), corner-mounted to grey backing paper together with:

Schubert (Johann David, 1761-1852). Landscape with Jacob and Esau, 1811, pen, brown ink, and brown wash on wove paper, signed at lower left: *J. D. Schubert del: 1811*, some light scattered spots, extreme upper left blank corner with very slight loss, sheet size 24.3 x 32 cm (9 5/8 by 12 5/8 ins), corner-mounted to old grey backing paper

(2)

£300 - £500



Lot 120



Lot 121

120 Prout (Samuel, 1783-1852 and other artists). A Collection of British and Continental Landscapes and Views, circa 1720- 1850, approximately 90 views in watercolours or wash on paper, including approximately 30 attributable to Samuel Prout, others attributable to J. Mayer, Pierre le Boeuff, Clarkson Stanfield and Lemaitre, the majority small or miniature format, plus 36 various 18th century views mostly in pen, ink and monochrome wash (including *The Ram Inn in Northampton, Buxton, Wiltshire, Tunbridge, Montefiascone*), shepherds, cattle and other pastoral scenes, smallest 6 x 4 cm, largest 17 x 24 cm, some laid on later paper, all tipped onto large card display mounts

Identifiable views attributable to Prout and others are; Samuel Prout, Basilica of Constantine, Part of the Cathedral at Rouen, The Old Tower (Cologne Cathedral), Charcoal Pit at Boppard, Fish Market, Schaffhausen (Switzerland), Rinkenhof (Cologne) as well as Lemaitre, The Northwest tower of Yarmouth Castle, Clarkson Stanfield, Strasbourg, J. Mayer, Washerwoman in a Garden and Pierre le Boeuff, Abbeville.

(approx. 90)

£2,000 - £3,000

121* Dutch school. Still Life with Flowers, circa 1830, oil on wood panel, depicting a large number of flower varieties including tulips, sunflowers, gladiolus, irises, roses, carnations, buddleia, etc., in a large urn sitting on a wooden table, some craquelure, 76.5 x 113 cm (30 x 44 1/2 ins), ornate gilt wood frame, (89.5 x 126 cm)

(1)

£300 - £500



122* English School. Maritime Landscape, circa 1830, oil on panel, a view of figures on the shoreline with various boats in the foreground, panel size 29 x 35 cm (11 1/2 x 13 3/4 ins), in a gilt moulded frame

(1)

£200 - £300



123* **Irish School.** Portrait of an Officer of the 75th (Stirlingshire) Regiment of Foot, thought to be John Duncan King, (Lieutenant, 14 May 1829), circa 1829, oil on canvas, 76 x 63.5 cm, period gesso moulded frame, frame size 94 x 80 cm, some loss of gesso and an oval mark on the canvas, presumably from an earlier frame

This portrait dates to circa 1829, when the pattern of coatee was adopted, and 1830, when the lace and embroidery were changed to gold throughout the regular army. The sitter is wearing flank company wings, probably for the grenadier company, and so must be a captain or subaltern.

Lot 124 is likely to be by the same artist, being consigned by the same vendor. This suggests a family connection between the two sitters. The Army Lists for 1830 and 1834 show two Irish officers with the same surname, John Duncan King, 75th Foot (Lieutenant, 14 May 1829) and Anthony Wright King, 94th Foot (Ensign, 24 July 1828).

(1)

£500 – £800



124* **Irish School.** Portrait of an Officer of the 94th Regiment of Foot, thought to be Anthony Wright King, (Ensign, 24 July 1828), circa 1835, oil on canvas, 77 x 64 cm, giltwood frame, frame size 83.5 x 70 cm, a small puncture and a few scratches, some loss to the lower right of the frame

The sitter is a captain or subaltern, in the 1829 pattern coatee, but the style of hair probably dates this portrait to the mid-1830s.

The previous lot 123 is likely to be by the same artist as it is consigned by the same vendor, suggesting a family connection between the two sitters. The Army Lists for 1830 and 1834 show two Irish officers with the same surname, John Duncan King, 75th Foot (Lieutenant, 14 May 1829) and Anthony Wright King, 94th Foot (Ensign, 24 July 1828).

(1)

£500 – £800



Lot 125

125* **Circle of J. M. W. Turner (1775–1851).** Fisherfolk on the Sands near Flint Castle, North Wales, circa 1830s, watercolour on thick wove paper, with scratching out, sheet size 29 x 45 cm (11 1/2 x 17 3/4 ins), modern gilt frame, glazed, with black auction stencil to verso GXS69, frame size 50.5 x 65 cm

Provenance: Biddle & Webb sale, Birmingham, 3rd January 1975, lot 176.

Photographs of the present work were shown to Andrew Wilton of the Tate Gallery, London in 1990, who concluded that it was not the work of J. M. W. Turner, but was the work of an artist of some ability and was also reminiscent of the watercolours Turner made in connection with topographical engraving projects (see copy of letter to Eileen Harris from Robert Upstone, Tate Gallery, dated 3rd October 1990, included with this lot). However, the watercolour was then shown to Andrew Wilton at the Tate, who, according to information supplied by Antony Harris (also included with this lot), confirmed it was identical to two other known Turner paintings.

A view of Flint Castle by Turner (now held by the Amgueddfa Cymru, National Museum of Wales), measuring 27.7 x 40.1 cm depicts a similar scene with fisherfolk on the beach and the castle in the distance, and is dated to circa 1834. This was subsequently engraved in 1836 for *Turner's Picturesque Views in England and Wales*. Turner first visited Flint Castle in 1794.

(1)

£500 – £800



126* **Silhouette Portraits.** Silhouette portrait of Thomas Fisher (Brocklebank, 1814–1906), circa 1831, *left-facing profile, black watercolour with white and gilt highlights on buff paper, image 80 x 40 mm (3 1/8 x 1 1/2 ins), framed and glazed, verso with framer's label 'Richard Jeffreys, 88 Bold Street, Liverpool', also with near contemporary ink manuscript label 'Thomas Fisher (Brocklebank), born Nov. 24th 1814', together with Silhouette portrait of Jane Fisher (1819–1904), 1829, right-facing profile, black watercolour with red and gilt highlights on buff paper, image 75 x 28 mm (3 x 1 1/8 ins), framed and glazed, verso with contemporary ink manuscript inscription 'Jane Fisher in the eleventh year of her age, 3rd August 1829', plus two further silhouettes of an unidentified man and woman, circa 1830, the man a right-facing profile with white highlights, image 88 x 60 mm (3 3/8 x 2 3/8 ins), the woman a left-facing profile, image 60 x 31 mm (2 3/8 x 1 1/4 ins), both framed and glazed*

Thomas Fisher was born to Wilson and Anne Fisher in 1814. Anne was the sister of Thomas Brocklebank, who with his cousin Ralph ran the Liverpool merchant shipping business Thomas & John Brocklebank. Thomas Brocklebank had no sons and therefore his nephew Thomas Fisher moved to Liverpool in 1831 to assist his uncle in the family business, later becoming a partner. In 1945, Thomas Fisher assumed by Royal licence the surname of Brocklebank, and in 1885 was created a Baronet. Jane Fisher was his youngest sister.

(4)

£300 - £400



Lot 127

127* **Cotman (Miles Edmund, 1810–1858).** Two Landscapes, circa 1840, *oil on panel, each a view of figures by water and trees, the largest mount aperture 11.5 x 8.5 cm (4 1/2 x 3 1/4 ins), uniformly framed and glazed (31.5 x 27.5 cm)*

(2)

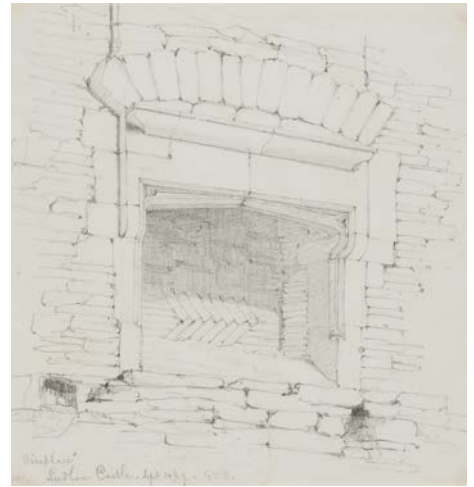
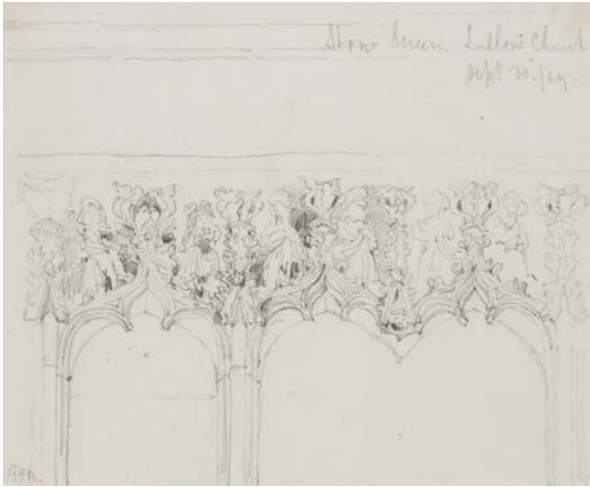
£200 - £300



128* **English School.** Portrait of a Young Woman, 1840s to 1850s, *oil on canvas, head and shoulders portrait of a woman wearing a light blue dress with drooping shoulders and trimmed with a lace bertha, canvas relined, canvas size 53 x 44 cm (20 3/4 x 17 1/4 ins), in a gilt wood frame (66 x 56 cm), together with Portrait of a Woman, circa 1840, oil on canvas, head and shoulders portrait of a woman wearing a black satin dress with a white and blue frilled collar with a large bow, the bodice ending in a sharp point (typical of the era), small patch repair to canvas verso, canvas size 70 x 59 cm (27 1/2 x 23 1/4 ins), in a gilt wood frame (89 x 79 cm)*

(2)

£300 - £500



Lot 129

129* **Boyce (George Price, 1826-1897)**. Studies of the Interior of Ludlow Church and View of Ludlow Castle, 1845-49, pencil studies on 5 sheets of paper, each titled, dated and initialled, intricate studies across five sheets of Ludlow Castle and Church, including windows, corbels, fireplaces, a memorial, pews and a quire screen, largest sheet 17 x 16 cm (6 3/4 x 6 1/2 ins), all mounted, together with **Rooke (Thomas Matthews, 1842-1942)**. A study of Romsey Abbey, watercolour and pencil on laid paper, a view of the nave of Romsey Abbey looking east, with ruled grid and numerous annotations in pencil to upper and lower margins, sheet size 22.5 x 12.5 cm (9 x 5 ins), mounted, and a further pencil study by the same artist of St James's Park, London, and a pencil study of a Sand martin by John W Wadsworth

(8)

£200 - £400



130* **Gill (Edmund, 1820-1894)**. View at Lynmouth North Devon, 1846, oil on board, 20 x 25 cm (8 x 9 3/4 ins), handwritten label with No. 147, title and date, signed by artist, and yellow chalk No2 10-8 to verso, in gilt decorated frame (32.5 x 37.5 cm)

(1)

£200 - £400

131* **English School**. A collection of 68 English and Continental mountain landscapes and scenery, circa 1848-1890, mostly watercolour, and some in pencil, and locations various scenes including: Ullswater; Cliffs towards Rottingdean; Crabière Rocks, St Helier, Jersey; Charmoz from Pension Couffet; Wordsworth's House, Rydal Mount, from the garden; Snowdon; Mettelhorn and Weisshorn; The Top of the Breil Jock (circ 11 000) by Alfred Williams, 1877; etc., some with titles and dates in pencil, various sizes, largest 57 x 39.5 cm (22 1/2 x 15 1/2 ins)

(a folder)

£200 - £300



132* **After Giovanni Battista Piazzetta (1682-1754).** *L'Avare*, circa mid 19th-century, watercolour on paper, manuscript label to frame verso 'L'Avare / Tableau de Piazzetta 18e siecle / L'originale est a Delaunay Park / chez Le Cte de Rosebery' and one printed 'Binant / Rue de Clery No. apres celle Montmartre a Paris / Magasin de tous les effets relatifs aux arts...', mount aperture 14.3 x 10.2 cm (5 1/2 x 4 ins), in a gilt wood frame (with losses) 16.5 x 22 cm, together with **After Peter Simon (1764-1813).** Frances Isabella Keir Gordon, Daughter of Lord and Lady Wm Gordon, circa mid 19th-century, fine watercolour on paper, after the engraving by Peter Simon, after the painting by Joshua Reynolds (1723-1792) 'A Child's Portrait in Different Views: Angel's Heads', a few scuffs and marks, mount aperture 19.8 x 18.5 cm (7 3/4 x 7 1/4 ins), framed and glazed (37 x 36 cm)

Binant was founded in Paris by Louis-Alfred Binant (1822-1904). The company was a leading canvas supplier and framer.
(2) £150 - £200

133* **English School.** The Verger, 19th century, oil on Barnard & Son's prepared mill board, 33 x 23 cm (13 x 9 ins), black stencil 'DN334', 'AT15S' and '258 CM', and white chalk 'lot 67 17-6-83' to verso, together with a view towards Chepstow Castle, 19th century, watercolour, 16 x 20 cm (6 1/4 x 8 ins), framed and glazed (22.5 x 26.5 cm), plus an English Village Scene, 19th century, oil on board, 14.8 x 11 cm (5 3/4 x 4 1/4 ins), framed (18.5 x 14 cm), and Matterhorn, 19th century, oil on wood panel, 20.3 x 25.5 cm (8 x 9 3/4 ins), and five other small framed and glazed watercolours, pencil or pen and ink drawings, largest (37 x 30.5 cm)
(9) £200 - £300



Lot 133



134* **Hull (William, 1820-1880).** A collection of approximately 300 English landscape studies, mainly in the Lake District and North Wales, and including a bound illustrated diary by the artist, comprising pencil, and pen & ink sketches and some watercolours, a folio of approximately 200 studies in pencil of various countryside landscapes, mainly Lake District, loosely contained in a marbled folio with handwritten label to upper cover, 24 pen and watercolour sketches of English village scenes and landscapes, loosely contained in a green folio, plus a bound volume entitled *The English Lake District* by William Hull 1854-1855, mounted over 110 window leaves, containing numerous pencil sketches of the Lake District, all edges gilt, marbled endpapers, brown morocco with title in gilt and black decoration (bound by Palmer & Howe, Manchester), gilt spine rubbed, housed in sunned slip case, folio, and a *Shepherd Checking his Flock*, 1870, watercolour, signed and dated to lower right, 11.5 x 21.5 cm (4 1/2 x 8 1/2 ins), framed and glazed (33 x 46 cm)
(1) £150 - £200



135* **Hull (William, 1820-1880)**. A small archive of approximately 300 English Landscapes, mainly the Lake District, and artist's diary, comprising: pencil, pen and ink and some watercolour artworks, including: a folio of approximately 200 studies in pencil of various countryside landscapes, mainly the Lake District, loosely contained in a marbled folio with handwritten label to upper cover; plus 24 pen and watercolour sketches, of English village scenes and landscapes, loosely contained in a green folio; plus *The English Lake District* by William Hull 1854-1855, mounted over 110 window leaves, containing numerous pencil sketches of the Lake District, bound by Palmer & Howe, Manchester, all edges gilt, marbled endpapers, in brown morocco with title in gilt and black decoration, gilt spine rubbed, housed in sunned slip case, folio, and a *Shepherd Checking his Flock*, 1870, watercolour, signed and dated to lower right, 11.5 x 21.5 cm (4 1/2 x 8 1/2 ins), framed and glazed (33 x 46 cm)

(4)

£300 - £500



136* **Joy (William, 1803-1867)**. First Rate Naval Man of War Gun Ship, fine watercolour on paper, depicting a three-deck man of war gun ship at sea, in a gale, other British Naval ships in the distance, 39.4 x 55 cm (15 1/2 x 21 5/8 ins)

(1)

£1,000 - £1,500



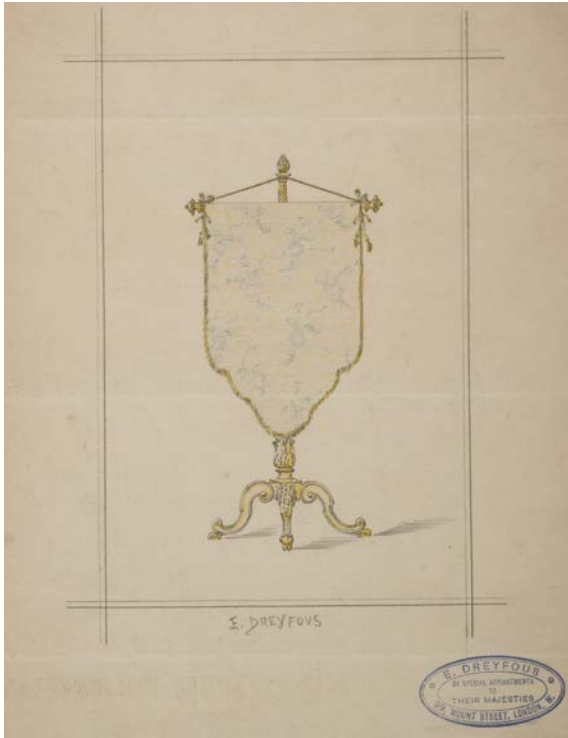
137* **Joy (William, 1803–1867)**. The St. Vincent, Queen's Yacht & Trafalgar, and The Albion a Calm, two watercolours on paper, the first showing two three deck gun ships, HMS St. Vincent, and HMS Trafalgar, on choppy seas, the Queen's yacht sailing between them, initialled to lower right, 14 x 23.5 cm (5 1/2 x 9 1/4 ins), title in pencil to verso, three corners adhered to backing paper at verso, the second depicting a two deck gun ship moored in a calm sea, other smaller ships surrounding, initialled to lower left, 14 x 23 cm (5 1/2 x 9 ins), title in pencil to verso, three corners adhered to backing paper at verso
(2)

£1,000 - £1,500



138* **Spanish School**. Distant view of Seville, early 19th century, large oil on canvas, showing a winding river and shepherd herding his sheep, relined, some rubbing to extreme edges, 73 x 104.5 cm (28 3/4 x 41 ins),
(1)

£300 - £500



Lot 139

139* **Furniture.** A small collection of 11 furniture designs by E. Dreyfous, 99 Mount Street, London., circa 1852, pencil, and watercolour with pencil, one on 'Papeterie de Renag' watermarked paper, showing various designs for pieces of furniture including: sideboards, double bed, glass cabinet, chair, pole screen, etc., 5 with E. Dreyfous in pencil or ink stamp, various sizes, largest 36.5 x 30.5 cm (14 1/4 x 12 ins)

(11)

£150 - £200

140* **Percy (Sidney Richard, 1821-1886).** The Edge of the Loch, 1852, oil on canvas, relined, a few minor areas of retouching, 58 x 79.5 cm (23 x 31 1/4 ins), period gilt frame

Provenance: Sotheby's London, *British & Continental Pictures*, 6 March 2008, lot 25.

(1)

£1,000 - £1,500



Lot 140

141* **Cox (David, 1783-1859)**. Stormy Skies, 1858, watercolour on paper, laid onto cloth, showing a stormy grey sky above a moor, a figure in the distance, signed and dated to lower left, 27.4 x 37.5 cm (10 3/4 x 14 3/4 ins), mounted (40.5 x 48.5 cm)

(1)

£200 - £300

142* **Carter (Samuel John, 1835 - 1892)**. Ducklings on a riverbank, mid-19th century, oil on canvas, initialled lower right, artist's name printed to canvas stretcher, L Cornelissen & Son, 22 Gt. Queen St., London W.C. stamp to canvas verso, a small closed tear (approx. 1 cm), canvas size 41 x 61 cm (16 x 24 ins), in a later gilt wood frame

Samuel John Carter was a British artist and illustrator, known for his paintings and drawings of animals. He was the father of the archaeologist Howard Carter.

Louis Cornelissen, a Flemish lithographer, set up his own shop on Great Queen Street in 1855, selling printmaking supplies, engraving tools and pigments.

(1)

£300 - £500



Lot 141



Lot 142



143* **Cleobury (William Tarleton, 19th century).** Four original watercolour designs based on the Medieval rood screen panels at Ranworth church, Norfolk, circa 1860, watercolour and gold on paper, laid down on contemporary heavy wove, each repeating design taken from the chasuble of a saint: St Andrew, St Lawrence and St Jude (one unattributed), largest sheet size 48 x 31.5 cm (19 x 12 1/4 ins), each mounted, together with Poynter (Ambrose, 1796-1886). Two sketches of mosaics in the Sala degli Animali, Vatican, 1896, watercolour and pencil on laid paper, various pencil inscriptions, each sheet 23 x 19 cm (9 x 7 1/2 ins), mounted, plus a design for a lidded tankard with decoration inspired by Glastonbury Abbey, circa 1820, watercolour and wash on wove paper, en grisaille, manuscript text to verso, sheet size 16.5 x 14.5 cm (6 1/2 x 5 3/4 ins), mounted

Other examples of Cleobury's neo-gothic designs can be found in the collection of the Victoria & Albert Museum.

(6) £200 - £300

144* **English School.** Young Lady on a Bridge, 19th century, oil on board, initialled E.W.R. to edge of bridge, 38.5 x 23 cm (15 x 9 ins), black stencil '1316B2' and printed Charles Roberson & Co label to verso of board, framed (49.5 x 34.5 cm)

(1) £200 - £300

145* **Follower of William Etty (1787-1849).** Portrait of a Young Woman with a Book, circa 1860, oil on board depicting a woman with loose long brown hair and exposed shoulders, reading from an open book in her hand, suppliers' mark of Geo. Rowney & Co, 51 Rathbone Place, London to verso, 22.5 cm (8.8 ins) mount aperture, in a circular gilt moulded wood frame (38 x 38 cm), together with Attributed to Charles Towne (1763-1840). Cattle and Sheep in a Meadow, oil on board depicting cows and sheep in a rural landscape setting, artist materials supplier label 'Windsor and Newton, 38 Rathbone Place, London' to verso, 21 x 30 cm (8.2 x 11.8 ins), framed (38 x 46 cm)

(2) £300 - £500



Lot 144



Lot 145



146* **Circle of William Powell Frith (1819-1909)**. Portrait of a Young Woman, oil on wood panel, showing the head and shoulders of a young woman looking to her right, in a dark dress with delicate veil over her head and shoulders, large brown eyes and flushed cheeks, 20.3 cm x 20.3 cm (8 x 8 ins) circular mount aperture, framed and glazed (27 x 27 cm), printed label of Thomas Wood practical carver and gilder with handwritten frame no. '19940' to verso
(1) £200 - £300

147* **Lear (Edward, 1812-1888)**. Louvère, 1868, watercolour, underdrawn in pencil, titled, signed and dated in ink, J. Leger & Son, 13 Old Bond St., label to frame verso, mount aperture 9.4 x 19.5 cm (3 3/4 x 7 3/4 ins), framed
(1) £1,000 - £1,500



148* **Faed (Thomas, 1826-1900)**. Old Fisherman with Shrimping Net, watercolour over pencil, with white bodycolour, on light brown paper, depicting a fisherman wading through thigh-deep water, a large shrimping net over his shoulder, signed lower right, mount aperture 23.8 x 15.7 cm (9 3/8 x 6 1/4 ins), framed and glazed (43 x 36.5 cm), verso with gallery label of Sanders of Oxford, giving details of the work
(1) £100 - £200



Lot 147



149* **Manner of John Atkinson Grimshaw (1836-1893).** No.1 Moonrise at Lake Derwentwater, circa 1870, oil on canvas, small puncture to canvas upper edge, 30.3 x 55.8 cm (12 x 22 ins), R. Davis 35 & 36 Chenies Mews... blank stamp to verso of canvas, remnants of handwritten label with title and red wax seal to verso of stretcher (1) £300 - £500



151* **Forbes-Robertson (Johnston, 1853-1937).** Self-portrait, 1872, oil on board, a head and shoulders self-portrait of the artist, wearing a grey jacket over a black waistcoat, white shirt with red button(s) and black cravat, a few small spots of paint loss, one larger area of surface damage and loss to upper right background, verso with ink manuscript signature and inscription in the artist's hand, dated in pencil October 1872, verso also with label of J.H. Steer, Picture Framing & Mounting Specialist, 1 Ridgmount Street [London], 38 x 28.4 cm (15 x 11 1/4 ins), moulded gilt frame (damaged), 50.5 x 40.5 cm

Provenance: Johnston Forbes-Robertson (1853-1937); Maxine Blossom Miles nee Forbes-Robertson (his daughter); thence by descent.

The ink manuscript artist's inscription reads: *Une etude inacheve, a Madame de la Barre avec le tres profond respects* [an unfinished study, to Madame de la Barre with the deepest respect].

(1) £200 - £300



150* **Turkish School.** Youth and Age, after Guido Back (1828-1905), late 19th century, oil on canvas, showing an older man holding a violin, a younger girl by his side, Hagia Sophia Grand mosque in the background, signed indistinctly to lower left, relined, small closed tear to canvas (3.5 cm long on moustache and beard), 53.5 x 43 cm (21 x 17 ins)

(1) £200 - £300



152* **Hine (Henry George, 1811-1895)**. *Sunset Riverscape*, 1872, oil on board, signed and dated lower left, 34.5 x 27.5 cm (13 1/2 x 10 3/4 ins), framed (55.5 x 48 cm)
(1) £100 - £150



Lot 153

153* **Richmond (William Blake, 1842-1921)**. Study of a classical statue, late 19th-century, pencil on laid paper, study of a head turned to the right and looking upwards, ink inscription to the lower portion of the sheet 'The nose is infuriatingly broken, but what / Divine eyes & mouth!', fixed to the backing board with two small pieces of tape, sheet size 23 x 18 cm (9 x 7 ins), mounted
(1) £200 - £300



154* **Berne-Bellecour (Étienne Prosper, 1838-1910)**. *Deux soldats français pêchant au bord d'une rivière*, 1877, oil on wood panel (bevelled edge to verso) of a wooded landscape with two French soldiers fishing by a river, signed and dated to lower left, 12.5 x 21.5 cm (4.9 x 8.4 ins), in an elaborate gilt moulded frame, (23.5 x 32 cm)
Étienne Prosper Berne-Bellecour (1838-1910) served in the Franco-Prussian War and won a medal for gallantry under fire. His later works focused on French military subjects as shown in the present work.
(1) £300 - £500



155* **Rooke (Thomas Matthews, 1842-1942)**. Two studies of a man's head, 1877, pencil on wove paper, dated lower right, scattered spotting, sheet size 11.5 x 18.5 cm (5 x 7 1/4 ins), hinge mounted to backing board with tape, mounted, plus Two head studies, pencil on wove paper, sheet size 18.5 x 11.5 cm (7 1/4 x 5 ins), hinge mounted to backing board with tape, mounted, together with two further pencil studies of heads and a repeating watercolour design, all mounted, largest sheet 28 x 21 cm
(5) £300 - £500



Lot 156

156* **Berne-Bellecour (Étienne Prosper, 1838-1910)**. Soldat français abreuvant un cheval, 1878, oil on wood panel (bevelled edge to verso) of a wooded landscape with a French soldier watering his horse by an étang, signed and dated to lower left, 12.5 x 21.5 cm (4.9 x 8.4 ins), in an elaborate gilt moulded frame, (23.5 x 32 cm)

Étienne Prosper Berne-Bellecour (1838-1910) served in the Franco-Prussian War and won a medal for gallantry under fire. His later works focused on French military subjects, as shown in the present work.

(1) £300 - £500

157* **Hull (William, 1820-1880)**. Three views of Oxford, 1878, watercolour heightened with white on paper, each signed and dated, views include the Garden Quadrangle at New College viewed from the garden and The High with the University Church in the background, largest mount aperture 21 x 31 cm (8 1/4 x 12 ins), framed (3) £200 - £300



Lot 157



158* **Finart (Noel Dieudonne, 1797-1852)**. Turkish Mounted Soldiers outside a City, 1880, watercolour on paper, some overall spotting, signed and dated to lower right, window-mounted onto thick paper, sheet size 19.5 x 25.3 cm (7 3/4 x 10 ins), framed and glazed (43 x 53 cm), printed Folio Fine Art Ltd. label with typed artist, title, stock no and price details

(1) £300 - £500



Lot 157





159* **Cust (Arthur, 1840–1911)**. Mountainous Alpine Scene, 1881, watercolour, on paper, laid onto thin board, signed and dated to lower left, 56 x 39 cm (22 x 15 1/4 ins), framed and glazed (70.5 x 52.5 cm)
(1)

£300 - £500

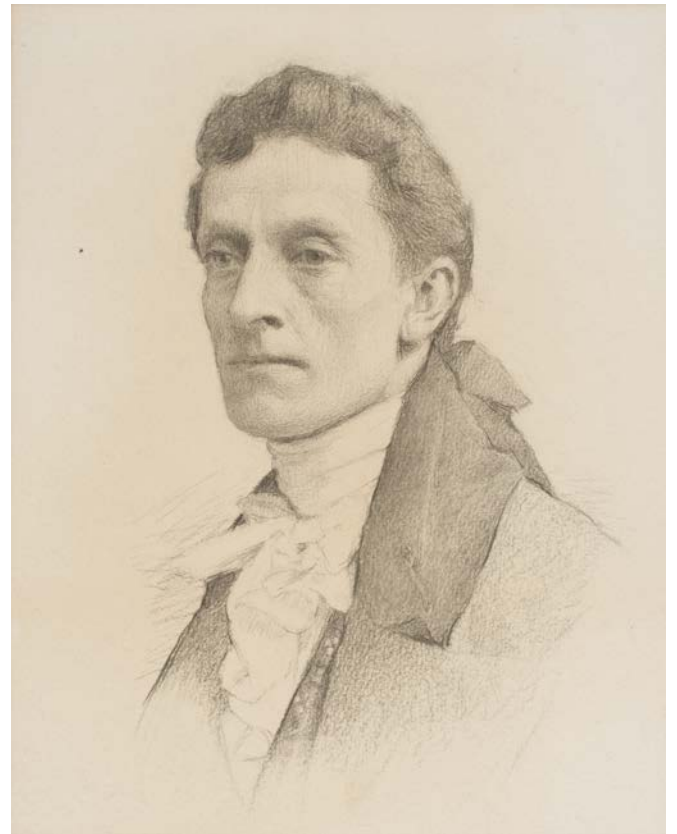


Lot 160

160* **Scott (Thomas, 1854–1927)**. Coastal scene with fisherwomen, 1881, watercolour, depicting a bonneted woman on a path beside the sea with a basket over her arm, and another female figure following behind, a rowing boat and nets to the left, signed and dated lower left, 33.2 x 53.6cm (13 x 21ins), mounted, framed and glazed

(1)

£400 - £600



161* **English School**. Johnston Forbes-Robertson, pencil on cream paper, head and shoulders portrait of Johnston Forbes-Robertson in Regency dress, toned with narrow mount stain, laid on board, sheet size 31.1 x 25.8 cm (12 1/4 x 10 1/8 ins), window mount 43 x 36.5 cm

Provenance: Johnston Forbes-Robertson (1853–1937); Maxine Blossom Miles nee Forbes-Robertson (his daughter); thence by descent.

(1)

£150 - £200



Lot 162

162* **Osborne (Walter Frederick, 1859–1903)**. Steam Fishing Tug at its Moorings, circa 1885, oil on board, inscribed in pencil to lower left by Blandford Fletcher 'Walter Osborne RHA, Rye, Sx', 29.7 x 19.5 cm (11 3/4 x 7 3/4 ins), verso with ink manuscript label giving title and provenance, with a further pencilled provenance note below

Provenance: Given by the artist to William Teulon Blandford Fletcher (1858–1936); gifted by the daughters of William Blandford to Colin Tuffrey; thence by descent.

The label on the verso gives the title and continues: ... oil sketch by Walter Osborne RHA c.1885. Inscribed in pencil by Blandford Fletcher with whom he worked at Rye in 1885 and to whom the sketch was given. The additional pencilled note below reads, Given to Colin Tuffrey by the daughters of Blandford Fletcher. This sketch has strong similarities to his work titled *The Ferry*, Sketch, catalogue number 39 in *Walter Osborne*, by Jeanne Sheehy. (1983).

(1)

£300 – £500

163* **Stannard (Henry Harry, 1844–1920)**. Burning Off, watercolour with white bodycolour on paper, showing a harvested field bordered by trees and a hedge, a distant cottage with smoking chimney, the farmer working in the field burning off piles of weeds, laid down on card, mount aperture 23.7 x 34 cm (9 1/4 x 13 3/8 ins), gilt framed (45.5 x 55.5 cm), with part of original frame backing paper carrying early printed title label, and an invoice for the purchase of the work from Thame Antique Galleries, dated 1986, where purchased by Colin Tuffrey for £1150, together with: **Rickatson (Octavius, 1856–1941)**, Country Church, watercolour on paper, a country church in winter, with sheep in the snow, signed lower right, 30.3 x 20.6 cm (12 x 8 1/8 ins), window mounted (51 x 41 cm), and two unsigned continental street scenes, both watercolour on paper, one with pencilled description on verso: Some old German town, possibly Strasbourg before the Franco-Prussian War 1870

(4)

£200 – £300



Lot 163



Lot 164

164* **Collins (Alfred Quinton, 1855-1903)**. Portrait of Johnston Forbes-Robertson, 1886, oil on canvas, a half-length side profile portrait of a gentleman, seated and wearing a black jacket with white shirt, relined, single fleck of paint loss to cuff, few very small areas retouched (including two tiny spots to nose and cheek), 76 x 63 cm (30 x 25 ins), moulded gilt frame (105 x 92 cm), frame verso with label of R.J. Stannard, Picture Frame Manufacturer ... 30 Great Russell Street, Bloomsbury W.C. [London]

Provenance: Johnston Forbes-Robertson (1853-1937); Maxine Blossom Miles nee Forbes-Robertson (his daughter); thence by descent.

In his autobiography *A Player Under Three Reigns*, Forbes-Robertson recalls sitting for this painting: *While in San Francisco I became acquainted with Alfred Collins, a young painter of great promise ... He painted a portrait of me in five or six sittings in masterly fashion*, (page 135). The portrait itself is illustrated facing page 136.

Alfred Quinton Collins was born in Boston, Massachusetts and studied under Leon Bonnat at the Academie Julian in Paris. Especially known as a portrait painter, his works are in collections including the Metropolitan Museum of Art; Brooklyn Museum; Museum of Fine Arts, Boston; Harvard Art Museums; and the Smithsonian National Portrait Gallery. Sadly he died while still in his 40s, causing Forbes-Robertson to comment: *Had he lived, he must have won for himself world-wide fame*.

(1) £300 - £500

165* **Babb (John Staines, 1838-1909)**. *The Importunate Beggars (Time & death)*, First study, 1888, burnt sienna (reddish-brown) monochrome ink and watercolour wash on two conjoined sheets of wove paper, signed, titled and dated lower left, 29 x 69 cm (11 1/8 x 27 1/4 ins) mount aperture, gilt frame, glazed

Provenance: Frances and Nicolas McDowall.

John Staines Babb was born in Peckham, South London, and worked alongside his sister Charlotte Babb, both of whom worked for the Arts & Crafts designer William De Morgan at the De Morgan pottery in Chelsea.

(1) £300 - £500



166* **Herkomer (Hubert von 1849-1914)**. *Italian Strolling Musicians (or 'Pifferari')*, 19th century, watercolour on paper, signed by the artist to lower right, 40 x 26 cm, laid on backing card

'Pifferari' were strolling musicians from southern Italy, who played 'piffero' (an oboe-like instrument) attached to a mûsa (goat skin bag) and played like a bagpipe. Usually Piffeari would travel to Rome each Christmas to play at wayside shrines to the Madonna.

(1) £200 - £300



Lot 165



Lot 167

167* **John Hardman & Co.** Two designs for stained glass windows, later 19th century, both pen, ink and watercolour on Hardman & Co. embossed paper, one design for San Francisco Nave No.1, paper laid onto canvas with title printed to lower 'San Francisco Inch & Quarter Scale No. 2312, Nave No. 1 Framework for Nos 1,3,5,7,9', and notes in ink to upper left margin, design showing The Presentation of Jesus in the Temple, over one large window, 7 smaller floral and circular shaped designs above, two containing angelic depictions, one containing a depiction of a Saint, 48.5 x 18.5 cm (19 x 7 1/4 ins), second design for Church of the J...(?): Conc Hawthorn, Apse Window, April 25/93, with title in ink to lower margin, design showing a depiction of The Reward of the Faithful, over three main panels, 9 smaller panels above, of which 4 show angelic depictions, 50.5 x 20 cm (20 x 8 ins), both individually framed and glazed (56 x 25.5 cm)

The second design may be for the Immaculate Conception Church Hawthorn in Melbourne, Australia. Hardman was commissioned to design stained glass windows for this church after World War I.

(2) £300 - £500



Lot 168

168* **Attributed to Edmund Blair Leighton (1852-1922).** Fisher Girl on the Shore, oil on panel, initialed EBL to lower right, 21 x 13 cm, in gilt wood frame (28 x 19.5 cm)

(1) £300 - £500

169* **Crane (Lionel Francis, 1876-1943).** Study of a House, Gloucester, Mass., June 8, circa 1892, watercolour and ink on wove paper, heightened with white, underdrawn in pencil, titled and dated in ink, a view of a large redbrick house in Gloucester, Massachusetts, painted to the sheet edges, sheet size 12.4 x 19 cm (4 1/2 x 7 1/2 ins), window mounted, and View from Hawthorne Inn Gloucester Mas, circa 1892, watercolour and ink on wove paper, underdrawn in pencil, titled in ink, a view of sailing ships likely in Western Harbor, painted to the sheet edges, sheet size 12.4 x 19 cm (4 1/2 x 7 1/2 ins), window mounted, plus Barbers Bath Houses, Nantucket, Mass, circa 1892, watercolour on wove paper, underdrawn in pencil, painted to the sheet edges, sheet size 12.4 x 19 cm (4 1/2 x 7 1/2 ins), window mounted, together with four further works by the same artist, each watercolour on wove paper, two of Massachusetts and two of houses in England, each sheet size 12.4 x 19 cm (4 1/2 x 7 1/2 ins), window mounted

(7) £400 - £600



Lot 169



170* **Forbes-Robertson (Johnston, 1853-1937)**. Portrait of a Young Girl, June 1892, oil on canvas, half-length portrait of a young girl in a black cape, with black bow at the neck, signed and dated lower left, canvas verso with circular stamp of Newman, Soho Square, London, small area of paint loss (34 mm long) where indented from behind (with tiny tear), 61 x 50.5 cm (24 x 20 ins), moulded gilt frame (82.5 x 72 cm)

Provenance: Johnston Forbes-Robertson (1853-1937); Maxine Blossom Miles nee Forbes-Robertson (his daughter); thence by descent.
(1) £200 - £300



171* **Kinnaird (Henry John, 1861-1929)**. A view from Shoreham, Sussex, watercolour, showing a rural river landscape, signed lower left, titled lower right, 34.5 x 50.5 cm (13.5 x 19.75 ins), carved giltwood frame, glazed, frame size 62 x 45.5 cm
(1) £150 - £200



172* **Besson (Jules Gustave, 1868-1942)**. Pietà, coloured chalk, on tracing paper, signed lower right, some closed tears and creases to edge of paper, one small loss to upper blank margin, 30 x 44 cm (11 3/4 x 17 1/4 ins), framed and glazed (33 x 47 cm)
(1) £200 - £300



173* **Cubley (Henry Hadfield, 1858-1934)**. Beachcombing, oil on board, signed lower left, 34 x 45.5 cm (13 1/2 x 18 ins), framed and glazed (49.5 x 61.5 cm)

(1)

£200 - £300



174* **Ball (Wilfrid Williams, 1853-1917)**. Chalfont St. Giles, Buckinghamshire, 1899, watercolour with scratching out, signed and dated lower right, 24 x 39.5 cm (9 1/2 x 15 1/2 ins) mount aperture, period gilded wood frame, glazed, with old printed label of Grindley & Palmer, Printersellers, Publishers & Dealers in Works of Art, 75 Church Street, Liverpool to verso,

Wilfrid Ball (1853-1917), watercolour painter, etcher and illustrator, studied at the Heatherley School of Art, and exhibited at the R.A., R.S.E., and the R.I. He became President of the Society of British Artists in 1886. His watercolours of the Southern Counties of England, were exhibited at the Fine Art Society in 1904, and published in several A. and C. Black colour guides - Sussex (1904), Hampshire (1909), and Buckinghamshire and Berkshire (1909).

(1)

£200 - £300



175* **Gresley (Frank, 1855-1936)**. River Trent with Angler, Nottingham, 1925, watercolour, signed and dated lower right, 29 x 44 cm (11 1/2 x 17 1/4 ins), framed and glazed (46 x 61 cm), together with **Hawksworth (William Thomas Martin, 1853-1935)**. Ship in Dock, watercolour with traces of pencil, 27 x 38 cm (10 5/8 x 15 ins), framed and glazed (47 x 57 cm), **Scottish School**. Glenbarr, Mull of Kintyre with coast of Ireland in distance, 1905, oil, initialled JAS. W. and dated to lower left, 13 x 21 cm (5 x 8 1/4 ins), framed and glazed (39 x 46 cm), handwritten note to backing board 'The end of the moor, Glenbarr Mull of Kintyre & coast of Ireland in distance. Painted during eclipse of sun 30th August 1905', and two other watercolours and one oil, by various artists, all framed and glazed, largest (69 x 82.5 cm)

(6)

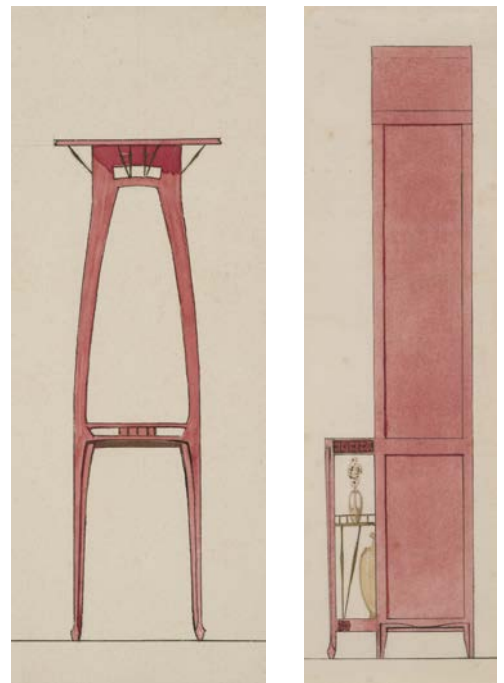
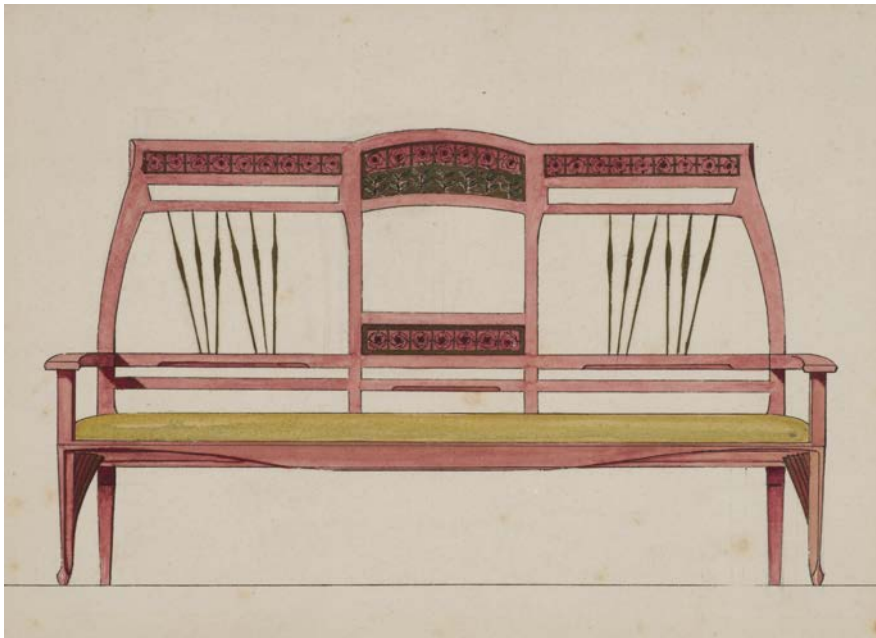
£200 - £300



176* **Vautier (Carl, 1860-?)**. Jeune Femme au Lingerie, pastel, signed to lower right, 40 x 31.5 cm (15 3/4 x 12 1/2 ins), in decorative gilt frame, glazed (51.5 x 43 cm), black ink stencil '672YN' & '266WS', white chalk marks, previous printed catalogue description, printed The Veerhoff Galleries, Washington, label and red wax seal from Fred Antscherl collection to verso

(1)

£200 - £400



177* **Austrian School.** Five Jugendstil furniture designs, circa 1900, watercolour and ink on wove paper, intricate and fine designs for various items of furniture: a sideboard, settle, chairs, and a plant stand, each tipped onto green paper, the largest sheet size 14.3 x 20 cm (5 3/4 x 8 ins), mounted (5) £200 - £300



178* **Praeger (Sophia Rosamund, 1867-1954).** Faith Healing, plaster relief panel, showing a woman wearing a headscarf kneeling on the ground, kissing a child's hand, title to upper right, signed to lower left, some overall spotting, 23.6 x 34 cm (9 1/4 x 13 3/8 ins), framed (29 x 39.5 cm), printed Hills & Rowney label with manuscript number '4251' and details below (rubbed and obscured) (1) £200 - £300

Lot 177

ORIENTAL ART



179* **Hiroshige (Utagawa, 1797-1858)**. Snow on the Sumida River, woodblock on Japanese paper, 37 x 12.5 cm (14 5/8 x 5 ins), some small areas of restoration to verso, tipped onto buff backing paper at verso of upper corners, (45.5 x 23.5 cm), together with another by the same artist, Tsukudajima no Oborozuki (The Hazy moon of Tsukuda Island), Woodblock on Japanese paper, 37.5 x 12.8 cm (14 3/4 x 5 ins), tipped onto buff backing paper at upper verso corners, (45.5 x 17 cm)

(2)

£200 - £400



181* **Chinese School**. Four fine large-format watercolours of Chinese costumes, probably mid-19th century, two depicting females and two of men (one of an archer, the other in a purple and blue robe), vibrant watercolour and gouache on thin laid paper, average sheet size 40 x 35 cm, mounted

(4)

£500 - £800



180* **Indian School**. Three miniature paintings, early 19th century, fine watercolour on thin ivory, depicting an oval view of the Taj Mahal, flanked by two oval bust portraits of Emperor Shah Jahan and Empress Mumtaz Mahal, in a handsome carved ebony frame (9.5 x 20.8 cm)

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(1)

£200 - £300



Lot 182

182* **Chinese School.** Three albums of Chinese brush paintings, mid-19th century, *three sketchbooks of Chinese ink and wash brush studies, many in colour, mostly of natural history, the first containing studies of owls, toads, cats, dragonflies, bats, birds, dogs, a selection of water plants, flowers and foliage, landscapes and forest views, 30 pp. (sketches to rectos and versos of pages) 25 x 17 cm, the second containing studies of snakes, terrapins, flowers and foliage, trees and leaf studies, 13 leaves, (sketches to one side only) 40 x 29 cm, the third containing studies of flora and fauna, owls, birds, butterflies, knot ties, ornament and pattern designs, decorative motifs, pattern designs, 25 leaves (sketches to one side only), 37 x 27 cm, all on thin cream laid paper, some damp staining, old folds, some wear*

(3)

£300 - £500



183* **Chikanobu (Toyohara, 1838–1912).** Wealthy merchants celebrating Ebisu, from Edo Customs of the 12 months, 江戸風俗十二月の内十月 豪商恵北寿講祝の図 (Edo fuzoku juni kagetsu no uchi: Jugatsu: Goshō Ebisu iwai no zu), 1889, *colour woodcut triptych, each sheet 35 x 23 cm, framed and glazed*

From the 9th to 11th October, the Kōpira Festival is held at the Kotohiragu Shrine dedicated to the guardian deities of mariners, and later on the 19th day special celebrations in Nihonbashi are held for Ebisu, one of the Seven Gods of Good Fortune and a protector of fishermen. In the lower right corner of this print, an enormous sea bream is being offered at an altar to Ebisu, where large white mochi (pounded rice) cakes are stacked before a statue of the deity. Elsewhere in this two-story restaurant, clients seem to be having parties: a rather staid group at left sits stiffly in front of black lacquered trays containing bowls of food while at right the shadows on the shoji screens suggest wild dancing. In the central room upstairs, a sumo wrestler tips up an enormous red sake cup.

(1)

£150 - £200

184* **Japanese School.** Portrait of a woman, circa 1890, *gouache on canvas, heightened with gold, finely painted half-length portrait of a woman wearing traditional dress, some areas of wear, image size 49.5 x 35 cm (19 1/2 x 13 3/4 ins), in a contemporary stained wooden frame (56 x 41.5 cm)*

(1)

£150 - £200



Lot 184

185* **Ohara Koson (1877–1945)** Cockatoo and Pomegranate, circa 1927, *vertical oban colour woodblock print, signed 'Shoson', with artist's seal, published by Watanabe Shozaburo (Hotei seal 'C', consistent with printing 1927–32), a very good impression in fine condition, with extensive blind-printing, 38.5 x 26.2 cm. (15 1/8 x 10 1/4 ins)*

Koson's most famous image, Cockatoo and Pomegranate is strikingly modern in its bold juxtaposition of the heavily embossed white feathers of the bird with a pitch-black background, offset by the green leaves and ruby-red pomegranate. Another impression of this print is in the Toledo Museum of Art, object no. 1939.268.

(1)

£300 - £500



Lot 185

WILLIAM TEULON BLANDFORD FLETCHER (1858–1936)

William Teulon Blandford Fletcher was born in London in 1858. Against his father's wishes he studied at the South Kensington School of Art (later the Royal College of Art) between 1874–1878, winning the silver medal and the Queen's Prize. Following this, he went to Antwerp where he joined the Academie Royale, spending the summer holidays travelling with other students around Belgium and Brittany. During this time he established friendships with artists such as Walter Osborne and Stanhope Forbes. In 1884–85 Fletcher spent some months at Newlyn, Cornwall, but left there to travel around England sketching and painting. In 1894 he left to spend a year on the continent, visiting Venice, Verona, Lucerne, Paris and elsewhere, then returning to England to marry Norah Harris and continue his travelling around the country with her at his side. Eventually they settled, first in Surrey, at Westcott, then in Abingdon, near Oxford. During his career Fletcher had 20 works exhibited at the Royal Academy. He died in 1936.

Colin Tuffrey, to whom this small collection belonged, was a good friend of the artist. In her book about Fletcher, *William Teulon Blandford Fletcher 1858–1936: A Painter of Village Life* (published privately in Oxford by Rosamund Fletcher, printed by Abbey Press, 1986), Nancy Hood credits Tuffrey both for his help and advice in preparing the book, and his provision of many colour photographs of the artist's work.



186* **Fletcher (William Teulon Blandford, 1858–1936).** *The Old Mill, Surrey, oil on canvas, large scale preparatory study for The Old Mill, depicting a mill by a mill pond, a child kneeling by the pond, a young girl in a blue dress standing with her father, and a gentleman with a small dog looking at the pond, the evening sun on the rooftops, some tiny lines of surface loss (from old canvas creases), a few slightly retouched – possibly by the artist, 51.2 x 76.3 cm (20 1/8 x 30 ins), moulded gilt frame (76 x 101 cm)*

Provenance: Given by the artist to William Teulon Blandford Fletcher (1858–1936); gifted by the daughters of William Blandford to Colin Tuffrey; thence by descent.

The Old Mill (Gomshall, Surrey) was exhibited at the Royal Academy in 1908. It now resides in Southwark Heritage Centre (gifted by the artist's daughter). Nancy Hood, in her book *William Teulon Blandford Fletcher 1858–1936 A Painter of Village Life* explains that Fletcher made several studies for this picture (page 13), in which you can see him gradually building up the various components and making adjustments, until he was satisfied with the final scene. This item is accompanied by a greetings card which bears an illustration of *The Old Mill* (the final, exhibited work).

(1)

£2,000 - £3,000

187* **Fletcher (William Teulon Blandford, 1858–1936).** *Spanish peasant girl, oil on canvas, portraying a seated girl in Spanish peasant costume, artist's monogram lower right, 100 x 80 cm (39 3/8 x 31 1/2 ins), moulded gilt frame (115.5 x 95.5 cm)*

Provenance: Given by the artist to William Teulon Blandford Fletcher (1858–1936); gifted by the daughters of William Blandford to Colin Tuffrey; thence by descent.

The canvas has two neat repair patches on the verso, applied by the artist before painting commenced.

(1)

£700 - £1,000



Lot 187



188* **Naïve School.** Farmyard Scene, circa 1860, oil on canvas, a farmyard scene with cows, pigs, ducks and chickens, and farmer at a gate, relined, 70 x 91 cm (27 1/2 x 35 3/4 ins), later burr elm frame (83.5 x 105.5 cm)

Provenance: From the collection of John Frederick Braund (1928–2019), antique dealer; Wooley and Wallis, Salisbury, *Furniture, Works of Art and Clocks*, 3 July 2019, lot 67.

(1)

£500 - £800



190* **Naïve School.** Portrait of a Bay Horse, oil on canvas, a portrait of a bay horse in a landscape with a terrier alongside, incised owner's stamp to stretcher 'E Spiller 98 Holborn Hill London', numerous small patch repairs to canvas verso, canvas size 43 x 53.5 cm (17 x 21 ins), framed (54 x 64 cm)

(1)

£500 - £800

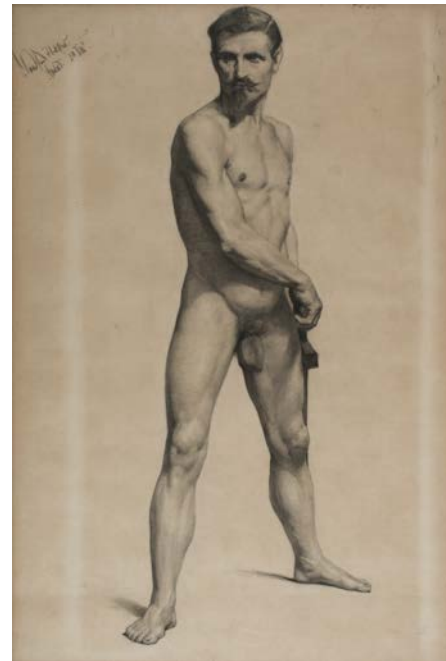


189* **Fletcher (William Teulon Blandford, 1858–1936).** South Down Barns, Amberley, Sussex, oil on board, a rural scene of barns and haystacks set in the South Downs, signed lower right, verso with pencilled title and artist's name, also with pencilled label (overwritten in ink): Given to Colin Tuffrey by the artist's daughters Christina & Rosamund Fletcher, September 1976 (for paving front garden), 23.5 x 30.6 cm (9 1/4 x 12 ins), moulded gilt frame (35 x 43 cm)

Provenance: Christina & Rosamund Fletcher (daughters of the artist); by whom gifted to Colin Tuffrey (deceased).

(1)

£300 - £400



191* **Fletcher (William Teulon Blandford, 1858–1936).** Male Nude, Antwerp, 1879–1883, pencil on buff paper, an academic life study of a male nude, full-length, standing with legs apart, his hands on the hilt of a wooden sword by his side, signed and titled Antwerp 23 Nov. to upper left, lightly toned (two slightly paler vertical lines to each side), frame aperture 75 x 49.5 cm (29 1/2 x 19 1/2 ins), framed and glazed (85 x 59 cm), verso of paper (where folded around backboard) with pencilled name 'Charles'

Provenance: the family of Colin Tuffrey (friend of the artist).

W.T. Blandford Fletcher studied at the Academie Royale in Antwerp between 1879 and 1883.

(1)

£200 - £300



192* Fletcher (William Teulon Blandford, 1858-1936). Amberley Street, pencil sketch on paper, a view of Church Street in Amberley, Sussex, with village folk leaving the church, which can be seen in the background, initialed and titled in pencil to lower right, mount aperture 13.3 x 20.8 cm (5 1/4 x 8 1/4 ins), framed and glazed (27.5 x 35 cm), together with 3 further pencil sketches, framed together, the first titled Tankerton Whitstable Kent, and signed in pencil, depicting a family wheeling a cart load of firewood along the coast path, various boats on the sea in the background, the second titled Corfe Castle, signed and dated 1904, showing a view of a village street, a girl with geese or ducks in the foreground, the ruins of Corfe Castle visible in the background, the final untitled sketch, signed and dated 1905, of a village lane, a mother and daughter wheeling a barrow of firewood as they pass the pillared entrance to a garden, a figure looking over the wall at a worker, mount apertures 10.7 x 17 cm (4 1/4 x 6 3/4 ins) and similar, gilt frame and glazed (56 x 32 cm), none examined out of frame

Provenance: the family of Colin Tuffrey (friend of the artist).

The first drawing is a preparatory sketch for a work titled Amberley Church and Village (oil on canvas) that was sold at Sotheby's in 1993. The final drawing, with the pillared garden entrance, is a preparatory sketch for the watercolour Gateway at Lynch near Corfe, Dorset, and also for the oil painting titled In the Village Street, which was offered by Christie's in 1984 (not sold).

(2)

£150 - £200



193* English School. Portrait of a Terrier, circa 1850, oil on canvas, a portrait of a black and tan terrier (possibly a Patterdale) standing in a yard, canvas size 29 x 38.5 cm (11 1/2 x 15 1/4 ins), contemporary gilt wood frame (39 x 49 cm)

(1)

£500 - £800

Lot 192



Lot 194

194* **Fletcher (William Teulon Blandford, 1858–1936)**. *Roses*, 1925, oil on canvas laid on board, still life of pink, cream and white roses in a glass jar, signed and dated lower left, verso with ink manuscript title label, also with printed label: "Cambridge" Artists' Canvas Boards, by Madderton & Co., Ltd, Loughton, Essex, 30.2 x 22.7 cm (12 x 9 ins), framed (43 x 35 cm)

Provenance: estate of Colin Tuffrey (friend of the artist).

(1)

£200 – £300

195* **Fletcher (William Teulon Blandford, 1858–1936)**. *Quai des Menetriers [The Minstrels' Quay], Bruges*, 1920, oil on board, an arched bridge (Pont de la Clef) over a river running through the city, with two cloaked women walking along the quay, the church of Saint Jacques visible behind, signed and dated lower left, 30.7 x 23.5 cm (12 x 9 1/4 ins), titled by artist on verso in ink manuscript, verso also with ink manuscript label: Given to Colin Tuffrey by Christina & Rosamund Fletcher October 1977, gilt frame (slight damage), 38.5 x 31.5 cm

Provenance: Christina & Rosamund Fletcher (daughters of the artist); by whom gifted to Colin Tuffrey (deceased).

(1)

£300 – £400



Lot 195



Lot 196

196* Fletcher (William Teulon Blandford, 1858-1936). Ombersley, Worcestershire, 1898, oil on canvas laid on board, preparatory painting for 'Coming From Church', depicting a village cross in the snow, with snow-covered houses and winter trees, titled and dated with artist's initials lower left, some light creasing with related minor surface loss, 35.6 x 25.3 cm (14 x 10 ins), verso with pencilled title and date of 1901, also with ink manuscript label: Sketch for "Coming from Church" by Blandford Fletcher, and with maker's stamp: George Rowney & Co., Birchmore Board ..., framed (44.5 x 34 cm), frame verso with lower half of framer's label: [Ryman & Co. Ltd.] ... 23 High Street, Oxford

Provenance: the family of Colin Tuffrey (friend of the artist).

Accompanying this item is a greetings card with an illustration of the painting *Coming from Church* for which this work is a preparatory painting. Presumably the final work *Coming from Church* was completed in 1901, hence the seemingly incorrect date on the verso of this item.

(1)

£150 - £200



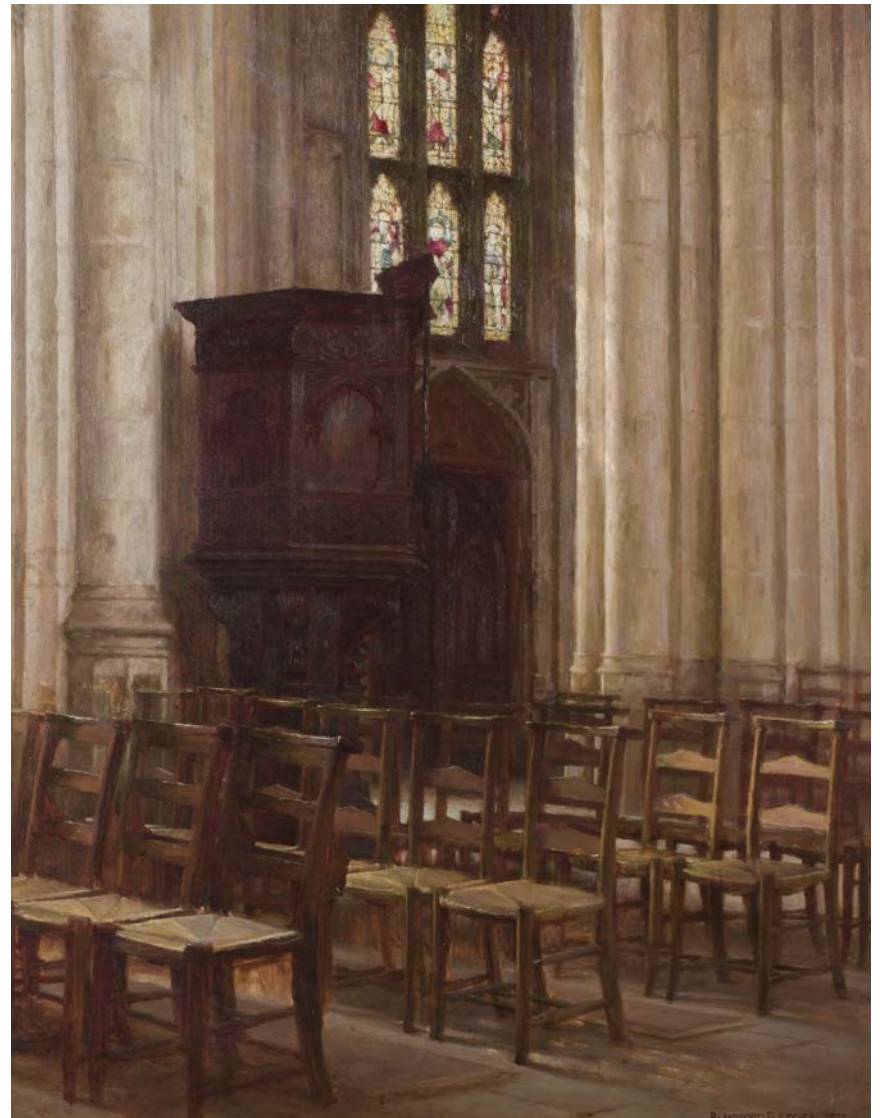
Lot 197

197* Fletcher (William Teulon Blandford, 1858-1936). Beer Cove, East Devon, oil on board, depicting boats pulled up on the shore and slipway, a man working on one in the distance, signed lower left, verso with pencilled title, the title repeated on ink manuscript label, 24.5 x 33 cm (9 5/8 x 13 ins), moulded gilt frame (32.5 x 41 cm)

Provenance: the family of Colin Tuffrey (friend of the artist).

(1)

£300 - £400



198* Fletcher (William Teulon Blandford, 1858-1936). Part of the Great Nave of Winchester Cathedral, 1902, oil on canvas, a large scale preparatory study for the work 'The Anthem', depicting a portion of the nave at Winchester Cathedral, including the pulpit and a stained glass window over a doorway, signed and dated lower right, 92 x 71 cm (36 1/4 x 28 ins), moulded gilt frame (106.5 x 86.5 cm), frame verso with pencilled title

Provenance: the family of Colin Tuffrey (friend of the artist).

The Anthem, for which this is a preparatory study, was exhibited at the Royal Academy in 1913, and is now owned by Ipswich Borough Council (gifted by the artist).

(1)

£300 - £400

Lot 198



199* Fletcher (William Teulon Blandford, 1858-1936). Sketch, 1916, black chalk on cream paper, depicting a village grocer, displaying piled up baskets of fruit and vegetables to a lady shopper, with the grocer's boy waiting nearby, turning to look at the artist, signed, titled and dated lower left, mount aperture 35 x 44.4 cm (13 3/4 x 17 1/2 ins), framed and glazed (52.5 x 61 cm)

Provenance: the family of Colin Tuffrey (friend of the artist).

(1) £150 - £200

200* Fletcher (William Teulon Blandford, 1858-1936). Village Girl in a Churchyard, oil on canvas, laid on board, frame aperture 24.8 x 17.1 cm (9 3/4 x 6 3/4 ins), framed (33 x 25 cm)

Provenance: the family of Colin Tuffrey (friend of the artist).

(1) £200 - £300



201* Fletcher (William Teulon Blandford, 1858-1936). The Woodman, 1915, oil on canvas, portraying a farm labourer in a smock, wearing boots with gaiters, and carrying a bundle of firewood on his back, signed and dated lower left, one small flake of paint loss to greenery, 43 x 38.5 cm (17 x 15 1/8 ins), gilt frame (50 x 45.5 cm), frame verso with ink manuscript label: To Colin with best wishes from Christina and Rosamund Fletcher June 1975, also with pencilled title, and with additional pencilled notes: Drawn at Beer - Devon about 1902, Jim Bartlett, together with the farm labourer's smock and the gaiters worn by the model

Provenance: Christina & Rosamund Fletcher (daughters of the artist); by whom gifted to Colin Tuffrey (deceased).

According to Nancy Hood (*William Teulon Blandford Fletcher 1858-1936 A Painter of Village Life*, pages 18-19), Jim Bartlett of Beer, Devon, often modelled for Fletcher. In her book Hood shows a photograph of Jim Bartlett posing for this painting in the studio, and facing it is the resulting preparatory sketch titled *The Woodman* and dated 1902. Until the Great War, Fletcher often dressed Bartlett in a farm labourer's smock, with boots and gaiters, when Bartlett modelled for him. Accompanying this item are the original smock and gaiters that Jim Bartlett wore for this and other paintings by Fletcher.

(2) £300 - £400



Lot 200

202* **Fletcher (William Teulon Blandford, 1858–1936)**. Gateway at Lynch, near Corfe, Dorset, watercolour on paper, depicting a pillared and gated entrance to a garden, the house just visible beyond, a cobbled pavement with drainage gully in the foreground, signed lower left, mount aperture 31 x 22.1 cm (12 x 8 3/4 ins), framed and glazed (53 x 42.5 cm), verso with ink manuscript title label

Provenance: the family of Colin Tuffrey (friend of the artist).

(1)

£150 - £200

203* **Fletcher (William Teulon Blandford, 1858–1936)**. Tomb of Beauchamp of Holt and His Lady, Worcester Cathedral, oil on canvas, laid on board, an ornate tomb with two recumbent stone effigies on the top, the sides with many coloured armorials, 57.2 x 64.5 cm (22 1/2 x 25 3/8 ins), verso with early pencilled label giving the artist and title, moulded gilt frame (67.5 x 75 cm)

Provenance: estate of Colin Tuffrey (friend of the artist).

For this painting, the artist has created his canvas from three separate pieces of canvas which he has backed onto board, before starting the piece.

(1)

£300 - £400



Lot 202



Lot 203

20TH CENTURY PAINTINGS & WATERCOLOURS



204* **French School.** Parisian Street Scene, late 19th/early 20th century, oil on canvas, cut down, small loss to upper right edge, 46.5 x 61 cm (18 1/2 x 24 ins),

(1)

£200 - £300



205* **French School.** Interior designs, circa early 20th century, watercolour and ink on wove paper, heightened with white, seven decorative designs for interiors, often with annotations in pencil, three with ink stamps for Prouet-Leroux, Rouen, the largest sheet 42.5 x 26 cm (16 3/4 x 10 1/4 ins), mounted, together with five further original designs for furniture and interiors, the largest sheet 22 x 32 cm, mounted

(12)

£300 - £500



206* **English School.** Gertrude Elliott as Peggy, circa 1902, pencil on cream paper, three-quarter length portrait showing Gertrude Elliott in the costume of a maid, lightly toned, faint mount stain, some adhesive remains and a couple of closed tears to blank margins, laid on board, sheet size 40.8 x 27.8 cm (16 x 11 ins), window mounted, framed and glazed (59 x 47 cm)

Provenance: Gertrude Forbes-Robertson nee Elliott (1874-1950); Maxine Blossom Miles nee Forbes-Robertson; thence by descent.

This portrait was apparently taken from a photograph of Gertrude Elliott (later Lady Forbes-Robertson), the American stage actress and wife of Johnston Forbes-Robertson. The image depicts her in the costume of the housemaid Peggy, the role she played in the opening run of the play *Mice and Men* in 1902, in which she starred alongside her husband, who also produced the play.

(1)

£200 - £300

207* **Voysey (Charles F. Annesley, 1857-1940)**. Peasants and the Flowering Tree, original embroidery design, circa 1903, watercolour on artist's board, showing two figures walking along a bank beside a stream, a tree with colourful blossom and birds rising up between them, inscribed in black ink by the artist to lower margin below image with caption 'Design for embroidery', his name 'C.F.A. Voysey Architect', and his address '10, New Square, Lincoln's Inn. WC.' (another address '23, York Place' crossed through), further inscribed by the artist in pencil 'This is intended to be the same colour as the ground above the other side of the stream on which the figures are walking' (lower right), and 'On account must the bows of the tree be thicker than shewn' (longitudinally along right margin), blank margins slightly dusty, pin holes at blank corners, 56 x 38.5 cm (22 x 15 1/4 ins)

Two further versions of this design by Voysey, differing in small details, and both dated on the verso February 1903, are held by the Victoria and Albert Museum, accession number E.197-1974 and E.198-1974.

Intriguingly, the whereabouts of the embroidery for which this is a design is unknown, its last documented location being Dalston Hall, Cumberland, in January 1968. The document in question is a letter written by Trevor Pearson, warden of the Cooperative Youth Centre at Dalston Hall, to Barbara Morris (1918-2009), textile expert at the V&A. In the letter, dated 15th January 1968, Pearson describes the Voysey 'embroidered tapestry' as being around 15 feet high and hanging above an open inglenook in the great hall at Dalston.

The tapestry's disappearance is the subject of a fascinating article by Tony Peart of the University of Cumbria, entitled 'The Mystery of the Dalston Hall Hanging' (2017, available online), in which he cites the above letter. He describes how Dalston Hall was purchased in 1897 by Edmund Wright Stead (1862-1934), and then in 1936 by Sir James Morton (1867-1943) and his wife Lady Beatrice. Both Edmund Stead and James Morton ran textile companies based in Carlisle for whom Voysey provided designs, named Stead McAlpin and Alexander Morton & Co. respectively (the latter becoming Morton Sundour). James Morton was a particular champion of Voysey; between 1900 and 1902 over forty new Voysey designs were introduced into the firm's tapestry ranges making him the most important freelance designer working for the company at that time. Peart suggests the likelihood that this design, therefore, was a private commission to decorate the Morton's recently acquired Carlisle residence Homeacres, and that the hanging was likely worked by Lady Beatrice, therefore arriving at Dalston Hall in 1936 when the family moved there from Homeacres. However, the large dimensions of the tapestry and its position in the great hall at Dalston, means we cannot rule out the possibility that it was in fact commissioned by Edmund Stead for Dalston. Whatever its origins, the tapestry was certainly still at Dalston in 1944 when the Hall was bought by the Cooperative Society, and remained so up until 1968 when the letter was written to the V&A, the communication presumably an attempt to rehome the needlework before Dalston was sold again, in 1971. There is no evidence that the tapestry did enter the collections of the V&A and so the question of its current location remains tantalisingly obscure.

(1)



£3,000 - £4,000



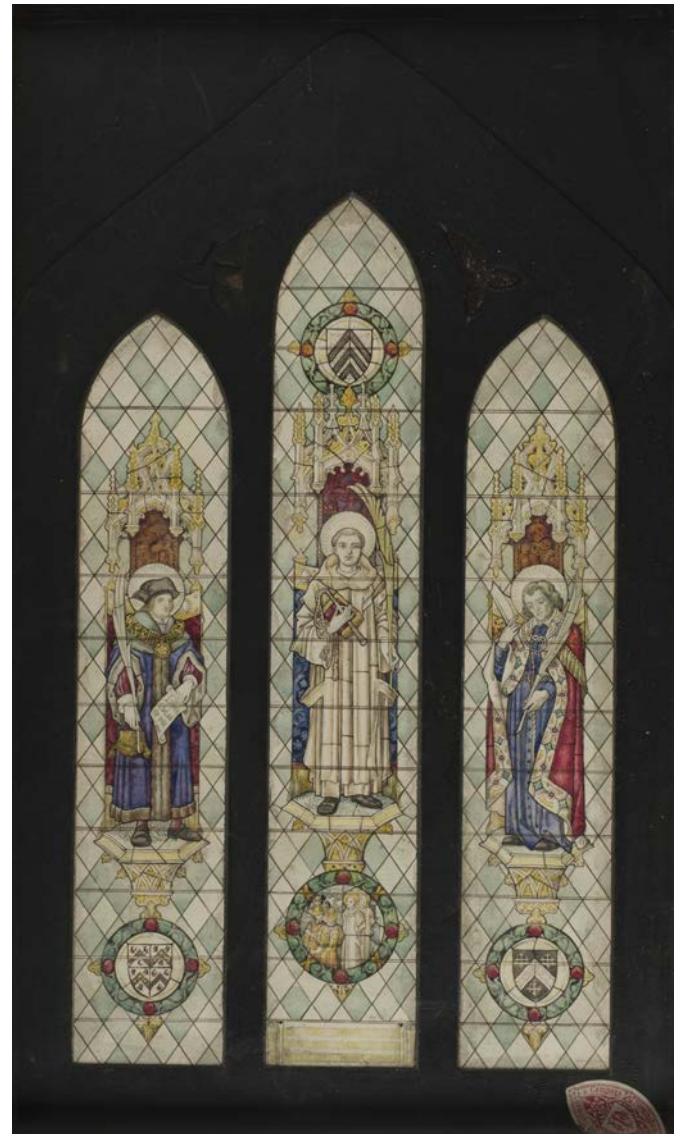
208* **Birch (Sarah, 1855-1940)**. Portrait of Blossom Forbes-Robertson, 1904, coloured chalk on paper, oval half-length portrait of a young girl standing, wearing a white dress with blue ribbon trim, a blue and white bow in her hair, signed lower right, few small spots, 53.5 x 43.5 cm (21 x 17 ins), gilt oval frame and glazed (62.5 x 53 cm), verso with contemporary ink manuscript inscription 'Maxine Frances Mary Forbes-Robertson aged three years and two months. Painted by Miss Sarah Birch Nov. 1904', verso also with framer's label of Chapman Bros., Kings Road, London, and printed label of Flashman & Co., Depository Dover, with pencilled name 'Lady Forbes-Robertson'

Provenance: Maxine Blossom Miles nee Forbes-Robertson; thence by descent.

Maxine 'Blossom' Miles (1901-1984) was the daughter of Sir Johnston Forbes-Robertson and Gertrude Elliott. Despite losing an eye at a young age, she acted on stage with her family and also gained her aviation certificate. Together with her husband Frederick George Miles (Fred) they founded Miles Aircraft, where she was both a draughtswoman and an aircraft designer. In 1943 she became the director of the newly opened Miles Aeronautical Technical School, and was one of the five commissioners of the Civil Air Guard.

Sarah Birch studied at the Slade School of Fine Art 1876-1883, and was a member of the Ipswich Fine Art Club, with whom she exhibited. Birch also exhibited at the Royal Academy, the Royal Society of British Artists, and Grosvenor Gallery, London. In 1911 she moved to Letchworth Garden City where she was commissioned by the philanthropist Juliet Reckitt to produce at least nine pastel portraits of notable early Letchworth residents, which are in the Garden City Collection.

(1) £300 - £500



209* **John Hardman & Co.** Six stained glass window designs, circa 1904, pen, ink and watercolour, four on Hardman & Co. embossed paper, including: stained glass design for The Rosary Shrine at St. Dominic's Priory, London, showing three martyrs of the English Reformation, St. John Fisher, St. Thomas More, and the Prior of the London Carthusian monks, St. John Houghton, over three large panels, 44 x 28 cm (17 1/4 x 11 ins); one large window design showing the Assumption of the Blessed Virgin Mary, Definition Jubilee 1854 - 1904, an image of Pius X underneath surrounded with cardinals and monks, 44 x 17.5 cm (17 1/4 x 7 ins); two large panel windows with 11 smaller ones above, showing the Virgin Mary holding the infant Jesus, 39.5 x 18.5 cm (15 1/2 x 7 1/4 ins), etc., all individually framed and glazed, largest (53 x 32 cm)

(6) £400 - £600



210* **Blanche (Jacques-Emile, 1861-1942)**. Horse Guards Parade, London, 1920, oil on canvas, signed lower right, canvas relined, contemporary typed label to frame verso detailing title, date and artist, contemporary typed and inscribed label to frame verso L. Helvig Emballeur de la Direction des Beaux-Arts, 26 Rue Vaneau, Paris 7, Exposition de Londres no. 3 J.E. Blanche, partial contemporary inscribed label to stretcher verso 'Bruxelles / Horse Guards', Arthur Tooth & Sons, Ltd., framing label to frame verso, canvas size 82 x 65 cm (32 1/4 x 25 1/2 ins), in a handsome contemporary carved wood and partial gilt frame

French painter Jacques-Emile Blanche moved into an artist studio in London in 1905, staying there for six years, painting views of the city, such as the present work. Other examples include Ludgate Circus (Tate Britain), London Bridge (Atkinson Art Gallery), Trooping the Colour before King Edward VII (Government Art Collection), and Piccadilly Circus (York Museums Trust). Exhibitions of these views of London were held at Arthur Tooth & Sons in 1937, and Leicester Galleries in 1939.

(1)

£1,000 - £1,500



211* **Tenniel (John, 1820-1914)**. Saved, The Three Sailors - 'Avast there! you lubberly swab! take the gold, and let the gy-url go free!!', 1898, an original pencil drawing produced for the *Punch* cartoon, Feb 19, 1898, monogrammed and dated to lower left, 16 x 21 cm (6 1/4 x 8 1/4 ins), framed and glazed (35.5 x 45 cm), contemporary handwritten label with title and artist, typed summary of the *Punch* cartoon, and printed Irish International Reginald Dolman & Sons 392 label to verso, together with **Armour (George Denholm, 1864-1949)**. Pensioners in winter quarters, pencil study of two horses looking out of a stable, initialed to lower right G.D.A. and with printed title to lower mount, 23 x 20 cm (9 x 8 ins), printed The Moorland Gallery Ltd label to verso, framed and glazed (39 x 35 cm), plus **May (Phil, 1864-1903)**. Two Laughing Women, pen and ink, signed to lower right, 23 x 15 cm (9 x 6 ins), framed and glazed (34 x 27 cm), together with three other works in pencil, by various artists including: Maud Cockburn, Sir George Hayter, etc., various sizes, all framed and glazed, largest (33 x 29.5 cm)
(5) £300 - £500



Lot 212

212* **Douglas (Sholto Johnstone, 1871-1958)**. Figures on a Beach, coloured pastel on buff wove paper, initialed in pencil lower right, SJD studio stamp to frame verso, mount aperture 19.2 x 26 cm (7 1/2 x 10 1/4 ins), framed and glazed (41.5 x 47.5 cm), together with Two Figures on Horseback, chalk and watercolour on wove paper, SJD studio stamp to frame verso, mount aperture 17.2 x 23.5 cm (6 3/4 x 9 1/4 ins), framed and glazed (39.5 x 45 cm), plus another study of figures, oil, watercolour and chalk on paper, SJD studio stamp to frame verso, framed and glazed (48.5 x 40 cm)

Sholto Johnstone Douglas was a Scottish figurative artist of portraits and landscapes. He attended the Académie Julian in Paris and the Slade School of Fine Art in London where he was tutored by Henry Tonks, Fred Brown and Philip Wilson Steer. In 1895 he stood surety for the bail of Oscar Wilde. During the First World War he was known for his paintings of "dazzle" ships, with fifty-two of these works now held in the collection of the Imperial War Museum.
(3) £150 - £200



213* **Riviere (Hugh Goldwin, 1869-1956)**. Portrait of Gertrude Elliott, 1910, oil on canvas, a head and shoulders portrait of Gertrude Elliott, wearing a purple-red top, the white gathered collar with blue drawstring, artist's monogram and date lower left, small spot of paint loss above head, with associated slight scratches to hair, some very minor rubbing in places, 51 x 38 cm (20 x 15 ins), moulded gilt frame (damaged) and glazed (62 x 50.5 cm)
(1) £200 - £300



214* **Yates (Frederic, 1854-1919)**. Blossom Forbes-Robertson, 1910, coloured chalk with gouache on paper, head and shoulders profile portrait of a young girl, wearing a blue top with white collar, inscribed, signed and dated by the artist 'To Forbes Robertson from Fred Yates 8.3.1910', toned, with some areas of white gouache restoration to spots of worm damage (mainly affecting lower and left blank areas), mount aperture 36.2 x 26 cm (14 1/4 x 10 1/4 ins), framed and glazed (53 x 41.5 cm)

Provenance: Maxine 'Blossom' Miles nee Forbes-Robertson; thence by descent.

Maxine 'Blossom' Miles (1901-1984) was the daughter of Sir Johnston Forbes-Robertson and Gertrude Elliott. Despite losing an eye at a young age, she acted on stage with her family and also gained her aviation certificate. Together with her husband Frederick George Miles (Fred) they founded Miles Aircraft, where she was both a draughtswoman and an aircraft designer. In 1943 she became the director of the newly opened Miles Aeronautical Technical School, and was one of the five commissioners of the Civil Air Guard.

(1)

£200 - £300



215* **Hallward (Reginald Francis, 1858-1948)**. Sketch for South Window in the chancel of the Church of St Mary the Virgin, Great Warley, 1912, watercolour on artist's board, a triptych showing Mary holding Jesus with angels worshipping Him, titled, signed and dated to lower left, 27 x 27 cm (10 5/8 x 10 5/8 ins), together with another decorative glass window design by the same artist, Perkins Institute for the Blind, Boston, Massachusetts, depicting three large windows with 6 smaller ones above, each with individual decoration, signed to lower right, 26 x 16.5 cm (10 1/4 x 6 1/2 ins), and **Holland (William, circa 1802-1883)**, Design for Chancel Window, Arley Hall Chapel, 1843, watercolour on paper, showing two large windows with 7 smaller ones above, signed and dated to lower right, some small pinpricks to illustration to allow light through, 56.5 x 30.5 cm (22 1/4 x 12 ins)

(3)

£200 - £400



216* **Portrait Miniatures.** Forbes-Robertson family, circa 1915, a cased group of 7 portrait miniatures, watercolour on ivory, comprising 2 rectangular head and shoulders portraits of Johnstone Forbes-Robertson and his wife Gertrude (nee Elliott), each 76 x 63 mm (3 x 2 1/2 ins), and 4 oval head and shoulders portraits of their daughters Maxine ('Blossom'), Jean, Chloe, and Dinah, plus another oval portrait miniature of an unknown juvenile family member (probably one of the daughters), 3 of the oval portraits very lightly rubbed in places or with some very faint scratches, each 64 x 52 mm (2 1/2 x 2 ins) and similar, each portrait within glazed yellow metal frame with hanging loop, plus a small oval monochrome portrait photograph of a young girl (probably one of the daughters), 53 x 43 mm (2 x 1 3/4 ins), in a similar glazed yellow metal frame, all contained together in an oval wooden case, with hooks for hanging each portrait, the glazed hinged lid with lock (unlocked and lacking key), 27.5 x 41.5 cm

Ivory Act UK registration submission reference: S9XNYHSS. Overseas buyers should note the information on our shipping page regarding the import/export of ivory and other CITES regulated items. CITES licence applications and any exportation/importation requirements are the responsibility of the buyer.

Provenance: Johnston Forbes-Robertson (1853-1937) and Gertrude Forbes-Robertson nee Elliott (1874-1950); Maxine Blossom Miles nee Forbes-Robertson; thence by descent.

(1) £300 - £400

217* **English School.** Portrait of Johnstone Forbes-Robertson, 1916, pencil on cream paper, head and shoulders portrait of a man, half-profile to left, with a high white collar, initialed and dated centre right 'W.M.E. 1916', titled lower left 'Sir Johnstone Forbes-Robertson', foxed, mount aperture 44.8 x 37.8 cm (17 5/8 x 14 7/8 ins), framed and glazed (60.5 x 53 cm), verso with label of The Frame Shop, Durrington, Worthing, West Sussex

Provenance: Johnston Forbes-Robertson (1853-1937); Maxine Blossom Miles nee Forbes-Robertson (his daughter); thence by descent.

(1) £200 - £300

218* **Aesthetic School.** Golden Monkey, early 20th century, watercolour, and ink with traces of pencil, highlighted in gold, monogram to upper right 'HIS', 44.5 x 36.5 cm (17 1/2 x 14 1/2 ins), framed and glazed (58 x 49 cm), printed The Campden Gallery, LTD. label to verso

(1) £200 - £300



Lot 217



Lot 218



219* Friesz (Othon, 1879-1949). Landscape, 1920, oil on canvas, signed and dated lower right 'E. Othon Friesz 1920', 46.5 x 55 cm

Provenance: with Frost & Reed, London; from whom purchased by William Plant and Ruth Plant (1912-1988); thence by descent.

In the very early years of the 20th century Friesz was one of the group of artists labelled Fauves (due to their wild use of colour) along with Matisse, Derain, Vlaminck and his childhood friend Dufy. Perhaps due to the influence of Cezanne, from 1908 he returned to a more subdued colour palette. A comparable work is held at Charleston dated 1920-1922, another entitled Les Vosges of 1919 is in the Ashmolean Collection, Oxford.

(1)

£3,000 - £4,000



220* **Harvey (Herbert Johnson, 1884-1928)**. Self-portrait, *pastel on paper*, showing a head and shoulders portrait of the artist looking directly at the viewer, signed to lower right, 19.5 x 16.5 cm (7 3/4 x 6 1/2 ins) mount aperture, framed and glazed (42 x 36.5 cm), printed The Fine Art Society Ltd label with typed No. 'M.8110', date 'January 1970', titled and artist's dates to verso (1) £300 - £500

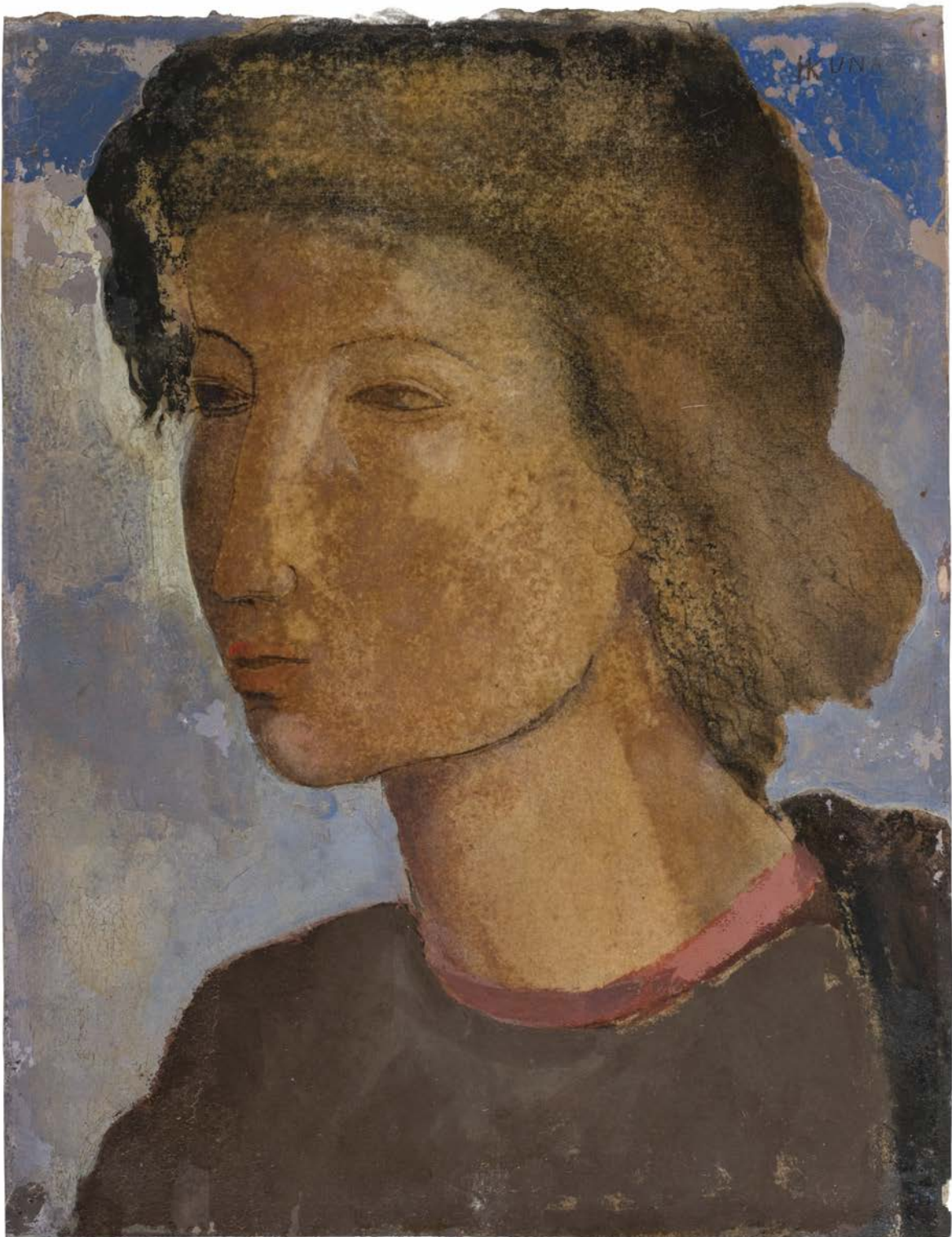
221* **Home (Percy, 20th-century)**. A large collection of original artwork, including six scenes of the Coronation of King George VI, in May 1937, circa 1920-1940, many watercolour and black chalk on paper, some in pencil, including English landscapes (Bishops Waltham Hampshire, Ettrickdale, etc.), street scenes (Kings Lynn, Harrogate, etc.), sketches in Middlesex, Devon, Huntingdonshire, several watercolour views in Egypt, the six 1937 Coronation scenes showing The Mall with Coronation banners, Pall Mall, Whitehall prepared, In front of White's Club St. James's Street, Royal Automobile Club, and Marble Arch, in gouache, watercolour and black chalk, on card, all except one signed, titled and dated by the artist to verso, 40 x 54.5 cm (15 3/4 x 21 1/2 ins) and similar, continental landscapes (Vineyard in Burgundy, The river at Cravant Burgundy, Chateau on way to Avallon, Chateau Arcy-sur-Cure, Vermenton Burgundy, etc.), together with an original watercolour on paper by Fred Slocombe (1847-1920), of a young lady in fur-trimmed winter coat holding a pair of ice skates, signed and dated 1881, laid down on card, sheet size 53 x 36 cm (approx. 120) £300 - £500



Lot 221



222* **Knights (Winifred Margaret, 1899-1947)**. Study of a Woman's Feet, circa 1920-25, *pencil on paper*, 164 x 229 mm (6 1/2 x 9 ins) mount aperture, framed and glazed (1) £300 - £500



223* **Kuna (Henryk, 1885-1945)**. *Head of a Woman*, 1924, *mixed media (oil, black chalk and clear varnish) on card, signed top right, painted to the card edges, inscribed in red chalk to verso of backing card by the artist 'Dr & Mrs William Plant / HKuna / Paris 1924', contemporary label in ink detailing owner, address, artist and date, partial printed label for Hampton & Sons Ltd. Depository with 'Churchill' stamped in ink, card size 35.5 cm x 27.5 cm (14 x 10 3/4 ins), period gilt wood frame*

Provenance: Dr William Plant, agronomist, and his wife Ruth Plant (née Churchill, 1912-1988), architect; Juliet Petty (née Plant, 1948-2023), artist; thence by descent.
(1) £2,000 - £3,000



224* **Maillol (Aristide, 1861–1944)**. Nu féminin, red chalk on heavy textured cream paper, signed with monogram lower right, 35 x 25 cm (13 3/4 x 9 7/8 ins), period gilt frame, glazed, with printed ownership label of F. G. Miles to verso with motto Pro Justitia et Libertate, overall frame size 59 x 47 cm

Provenance: Frederick George Miles (1903–1976), pioneering British aircraft designer and manufacturer; thence by descent.

(1) £1,500 - £2,000

225AR* **Sheppard (Ernest Howard, 1879–1976)**. Gypsies, circa 1920–25, pencil on paper, signed with initials lower right, 200 x 215 mm (8 x 8 1/2 ins) mount aperture, framed and glazed, with early Pastel Society label to verso giving the name of the work and the artist's name and address Shamley Green, Gifford, added in brown ink

(1) £200 - £300

226* **Wainwright (William, 1855–1931)**. The Two Musicians, oil on canvas lined with paper of a genre scene of two seated male musicians, one with a violin, 27 x 19 cm (10.6 x 7.4 ins), framed and glazed, artist's name printed to lower edge of frame (48 x 42 cm), together with

Munns (John Bernard, 1869–1942). Self Portrait, 1936, oil on canvas, showing a graceful older gentlemen with grey hair, wearing a brown suit, signed and dated to lower left, 50.5 x 40.5 cm (19 13/4 x 16 ins), in wooden gilt frame (57.5 x 47 cm)

2) John Bernard Munns, who went by the name Bernard Munns, was a distinguished portrait painter who belonged to a dynasty of Birmingham artists. John Bernard studied at the Birmingham School of Art and exhibited for many years with the Royal Birmingham Society of Artists, becoming an Associate in 1917 and a Member in 1923.

(2) £200 - £300

Each lot is subject to a Buyer's Premium of 22% (Lots marked * 26.4% inclusive of VAT @ 20%)



Lot 225



Lot 226



Lot 227

227* **Yeend King (Henry John, 1855–1924)**. Anglers on a River Bank, oil on board, signed, some scattered pigment loss, 60 cm x 44 cm (23 1/2 x 17 1/4 ins), ornate gilded frame (75 x 59 cm), together with **Bruce (Matt, 1915–1983)**. Country Lane, oil on canvas, 30 x 41 cm (11 3/4 x 16 1/8 ins), decorative moulded gilt frame (48 x 58.5 cm), plus **Hanson (Richard, 1908–1983)**. Summer Flowers, oil on panel, signed to lower right, 41 x 33 cm (16 1/8 x 13 ins), decorative moulded frame (51 x 43 cm), printed The Museum Galleries label with typed title and artist information to verso

(3)

£400 - £600

228* **Riviere (Hugh Goldwin, 1869–1956)**. Portrait of Diana Forbes-Robertson, 1922, oil on canvas, a half-length portrait of a young girl, wearing a pale yellow dress with blue cuffs to the short sleeves, and a wide blue collar edged with buff, artist's monogram and dated upper right, 45.5 x 35.5 cm (18 x 14 ins), moulded gilt frame and glazed (59 x 49.5 cm)

Provenance: Johnston Forbes-Robertson (1853-1937); Maxine Blossom Miles nee Forbes-Robertson (his daughter); thence by descent.

Diana Forbes-Robertson (1914-1988) was the fourth and last daughter born to Sir Johnston Forbes-Robertson and his wife Gertrude Elliott. Diana married Vincent Sheean, an American journalist, in 1935, and was herself known as a writer of both books and newspaper articles.

(1)

£200 - £300



229* **Kettelwell (John, 1890–1933)**. 'The brimming Kausar-cup', illustration for Sir Richard Burton, The Kasidah, 1925, pen and black ink on paper, some very light spots, 318 x 225 mm (12 1/2 x 9 ins), mount aperture, some very light spots, framed and glazed with printed label of J. S. Mars & Co. Ltd. to verso with handwritten title description

Provenance: Frances and Nicolas McDowall.

John Kettelwell was born in London, and became a successful illustrator for various authors, including Robert Massie Freeman and Robert Augustus Bennett's pseudonymous A Diary of the Great Warr (A Second Diary of the Great Warr, and A Last Diary of the Great Warr) published in 1916, 1917, and 1919, Stephen Leacock's Nonsense Novels (1921), and Sir Richard Burton's Translations of The Kasidah of Haji Abdu El-Yezdi (1925) and Tales from the Gulistan or Rose-Garden (1928).

(1)

£500 - £800



Lot 228



230AR* **Raverat (Gwen, 1885–1957)**. Study for 'Charity', circa 1925, pen and ink on paper, squared off in pencil, the preparatory design for the woodcut of the same title 'Charity' or 'La Charité' (Selborne & Newman 129), signed 'GR' and titled 'Charity' by the artist to lower left and right margin respectively, ownership stamp for 'Darnall's Hall, Weston Stevenage Herts' to verso, sheet size 115 x 175 mm (4 1/2 x 6 7/8 ins), framed and glazed, with Broughton House Gallery label to verso

Broughton House Gallery in Cambridge is home to an archive of Gwen Raverat's work. It was renamed the Gwen Raverat Gallery in 2008.

(1) £300 - £500



232* **Mayr (Karl Victor, 1882–1974)**. Still Life of Poppies and Daisies, 1927, oil on board, signed and dated lower left, 36 x 26 cm (14 x 10 1/4 ins), framed (43.5 x 33 cm)

Mayr was an Austrian painter, who worked as a drawing teacher and also regularly exhibited his work in Vienna.

(1) £150 - £200



231* **Marx (Enid, 1902–1998)**. Flowers in a Creamware Mug, 1927, pencil with touches of yellow pastel on paper, signed lower right, 21 x 17 cm (8 1/4 x 6 3/4 ins), sheet size 25 x 17 cm, framed and glazed with typewritten label of Sally Hunter Fine Art to verso

Exhibited: Sally Hunter Fine Art, Enid Marx, June–July 1990.20

(1) £200 - £300



233* **Austin (Robert Sargent, 1895–1973)**. Sleeping Infant, 1928, charcoal and coloured chalks on fibrous buff paper, signed and dated lower left, additionally dated in the lower margin, with margins, mount stained, mount aperture 40.5 x 31.5 cm (16 x 12 1/2 ins), sheet size 57 x 39.5 cm (22 1/2 x 15 1/4 ins), mounted, and Two women in a boat, 1927, coloured chalks on grey paper, signed and dated, sheet size 59 x 47 cm (23 1/4 x 18 1/2 ins), mounted, together with two nude studies, chalk and charcoal on paper, mounted, the largest 54 x 41 cm

(4) £200 - £300



Lot 234

234* **Dalmau (R. 20th century)**. Indoue, Louis XV, & Espagnole, Paris 1928, three original pen, black ink, watercolour and gouache, heightened with silver glitter, costume designs by R. Dalmau on pale cream wove paper, each signed and dated Paris 1928 lower right, additionally inscribed with title and to lower margin "Mlle B, Carton 6, Dossier 4" (3 and 9 respectively), sheet size 35.5 by 25.5 cm (14 by 10 ins), some light discolouration to outer blank margins, Espagnole with several creases to extemities

The artist of these highly decorative art-déco costume designs may possibly be José Dalmau Rafel (1867-1937). Mademoiselle B may refer to the showgirl Maryse F. Burger, who performed at the Folies Bergère in the 1920's.

(3)

£400 - £600

235* **French (Cecil, 1879-1953)**. A group of six sketchbooks belonging to Cecil French, circa 1907, containing a total of approximately 354 pp. of sketches and designs by the artist, mostly in pencil, pen and ink or coloured chalk, some heightened in white body colour, including portraits, studies of musicians, male and female nudes or profile sketches, classical myth scenes, biblical scenes, angels and wing studies, flowers, or after other artists such as Michelangelo and Leonardo, plus lines of poetry and prose written in ink to a few leaves, contained within Windsor and Newton sketchbooks (one sketchbook dated July 30th 1907), plus numerous engravings inserted or tipped into sketchbook leaves, large 8vo or smaller, together with an archive of original correspondence to Cecil French from various people, including W. Graham Robertson, London Art Dealers etc., original receipts, and a typescript story by French, entitled 'The Open Doorway: Being the dream-records of an undeveloped visionary' circa 1920

Provenance: David Gould (1922 -2004), art dealer, connoisseur, and founder of the Taranman Gallery with Christopher Hewett.

French was born in Dublin and trained as an artist at the Royal Academy Schools, London, and at Sir Hubert von Herkomer's School at Bushey, Hertfordshire. He regularly exhibited between 1902 and 1922, at venues including the Royal Academy Annual Exhibition in 1902 and the Baillie Gallery in 1903. His etchings and lithographs are in the British Museum Print Room. He illustrated his first volume of verse Between Sun and Moon, 1922, published in a limited run of 350 copies by Favis Press. He dedicated this book to his fellow Irishman, the poet W.B. Yeats. According to David Gould, writing in 1954, French largely abandoned painting after 1903 because he felt unable to attain the standards of the Florentine Renaissance painters and Pre-Raphaelite artists he so admired.

(a small carton)

£700 - £1,000



Lot 235



236* **Ragot (André, 1894–1971)**. Assisi, vue de la Rocca, 1929, watercolour on thick wove paper, signed lower right, titled and dated to sheet verso, fixed to mount with tape to upper margin verso, sheet size 31 x 46.8 cm (12 1/4 x 18 1/2 ins), mounted, and **Berriat (Charles, 1853–1937)**. Provence, circa 1920, watercolour on thick wove paper, signed lower right, fixed to mount with tape to upper margin verso, sheet size 23.5 x 41 cm (9 1/4 x 16 ins), mounted, together with two French School studies of Anemones, gouache on paper, the largest sheet 48 x 33 cm, mounted
(4)

£200 - £300



237* **Attributed to William Conor (1881–1968)**. Irish Landscape with Church, pen, black ink and watercolour on card, unsigned, two small pin holes to centre of upper edge, 16 x 17.75 cm (6 1/4 x 7 ins), modern frame, glazed

Provenance: Marjorie Doreen Crawford (1902–1971), thence by descent. Doreen Crawford was the third child of Frederick Hugh Crawford, CBE (1861–1952), an officer in the British Army. A staunch Ulster loyalist, Crawford was notable for organising the Larne gun-running which secured guns and ammunition for the Ulster Volunteers in 1914, making him a hero among Northern Ireland's unionists. Doreen Crawford married John Hubert Penson in 1929.

Irish artist William Conor (1881–1968) first exhibited in Belfast in 1910, and was appointed an official war artist in both the First and Second World Wars. He moved to London after the First World War and came into contact with the Cafe Royal circle, including Sir John Lavery and Augustus John. In 1921 Conor returned to Belfast and opened a studio at 7 Chichester Street. He carried a sketch book at all times to record ordinary life in the streets. He became a member of the Royal Hibernian Academy in 1946, received an OBE in 1952 and was President of the the Royal Ulster Academy from 1957 to 1964.

(1)

£200 - £400



238* **Ethiopian School.** Emperor Haile Selassie and his Troops bombarded by the Italian Air Force, circa 1935–37, oil on cloth, laid onto thick card, depicting an Ethiopian village, with soldiers lined up on either side holding rifles pointing to the sky, planes above with Italian insignia dropping bombs, Haile Selassie kneeling with machine gun on a grassy knoll to the right, with a suited man with camera tripod behind him, some minor paint loss along horizontal and vertical crease marks (where previously folded), signed to lower left 'Pittori Johannes', with five short lines of Ge'ez script identifying different parts of the scene, 61.5 x 88 cm (24 1/4 x 34 5/8 ins), framed

A rare propaganda artwork made during the reign of Emperor Haile Selassie. The British Museum holds one or two similar works, including one depicting the Battle of Adwa, showing Emperor Menelik II and Empress Taitu of Ethiopia battling with Italian troops (museum number Af1974.11.34), and another depicting the Coronation of Haile Selassie, surrounded by symbolic African animals, (museum number 2022.2004.I).

In October 1935 Italian troops invaded Ethiopia. Haile Selassie (1892–1975) led the resistance and the Ethiopian counter-offensive managed to stop the Italian advance for a few weeks. However, the superiority of the Italians' weapons (particularly heavy artillery, aerial bombardment and the use of chemical weapons) prevented the Ethiopians from taking advantage of their initial success. The Italians resumed the offensive in early March 1936 with the bombing of the city of Harar. Haile Selassie was forced to escape into exile on the 2nd of May, and Italian forces arrived in the capital Addis Ababa on the 5th. Italy announced the annexation of Ethiopia on the 7th of May and King Victor Emmanuel III was proclaimed Emperor two days later. Fighting between Italian and Ethiopian troops persisted until the 19th February 1937, on which day an attempted assassination of the military leader Rodolfo Graziani led to the Yekatit 12 massacre in Addis Ababa, when between 1,400 and 30,000 civilians were killed, an event still commemorated to this day.

In 1941, with the assistance of the combined forces of the United Kingdom, the Commonwealth of Nations, Free France, Free Belgium, and Ethiopian partisans, Italy was defeated and Selassie triumphantly entered Addis Ababa exactly five years after the fascist forces had forced him to flee the city.

(1) £2,000 - £3,000



Lot 239

239* **Nicholson (William, 1879–1949)**. Christmas Roses, 1942, oil and chalk with traces of pencil on wood panel, signed with monogram lower right, period painted white frame, glazed, original label of Roland, Browse & Delbanco, 19 Cork Street, Old Bond Street, London W1 to verso, and additional printed label for the exhibition of William Nicholson at the Royal Academy, 30 October to 23 January 2005 (catalogue number 68), 31 x 21.5 cm (12 1/4 x 8 1/2 ins) mount aperture (panel measures 33 x 23 cm), frame size 45.5 x 36 cm (18 x 14 ins)

Provenance: Acquired from the artist by the dealer George Nicholson; Sotheby's, 30 May 1951, lot 144, as gouache, to Roland, Browse & Delbanco; Mrs Nancy de Selincourt, 1951; thence by descent.

Literature: Patricia Reed, *William Nicholson: A Catalogue Raisonné of the Oil Paintings*, Yale University Press, 2011, 863.

A. Nicholson (ed.), *William Nicholson: Painter*, London, 1996, p. 277, illustrated in colour.

Schwartz 2004, p. 256, illustrated in colour.

Exhibited: Royal Academy of Arts, London, *William Nicholson (1872–1949): British Painter and Printmaker*, 30 October 2004 to 23 January 2005, catalogue number 68 (illustrated in colour).

"Faced with wartime shortages of materials and without a permanent studio, William Nicholson experimented with small works in mixed media and executed several drawings and pastels. Here earlier themes of the flower-piece with shadows and reflections on a shiny surface, the tilted picture plane and an interest in surface textures are combined with a new interest in the negative and positive image. He was perhaps thinking of printmaking again". (Patricia Reed)

(1)

£10,000 - £15,000

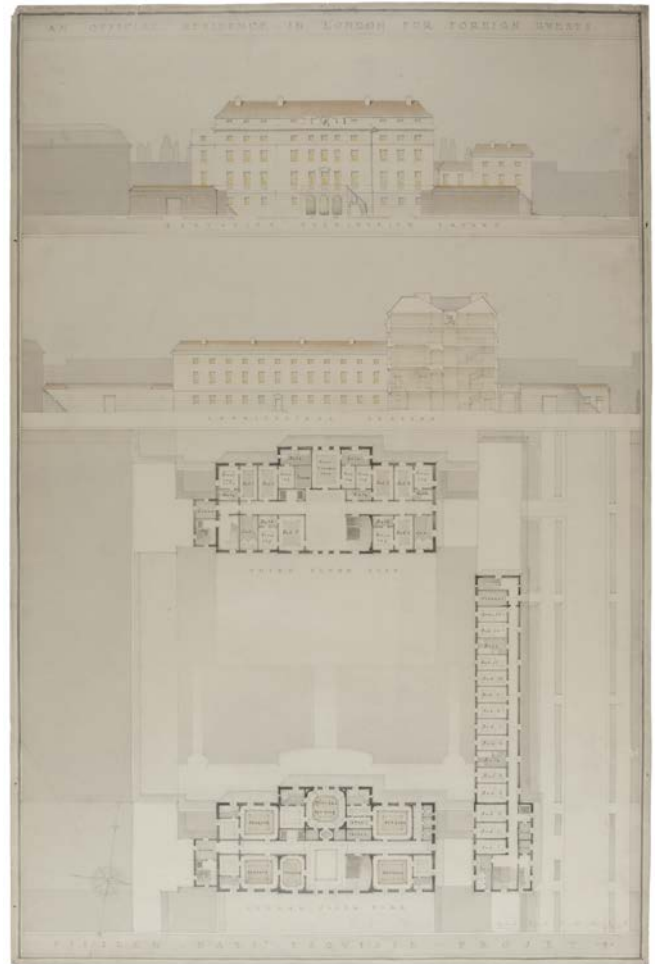


Lot 240

240* **Souter (John Bulloch, 1890–1971)**. A group of caricatures, early to mid-20th century, ink, watercolour and pencil on various papers, six sheets, four sheets with numerous caricatures drawn on each side, one sheet with three fantastical and grotesque creatures, some with short inscriptions, the largest sheet 26 x 21 cm (10 x 8 1/4 ins), unframed

(6)

£200 - £300

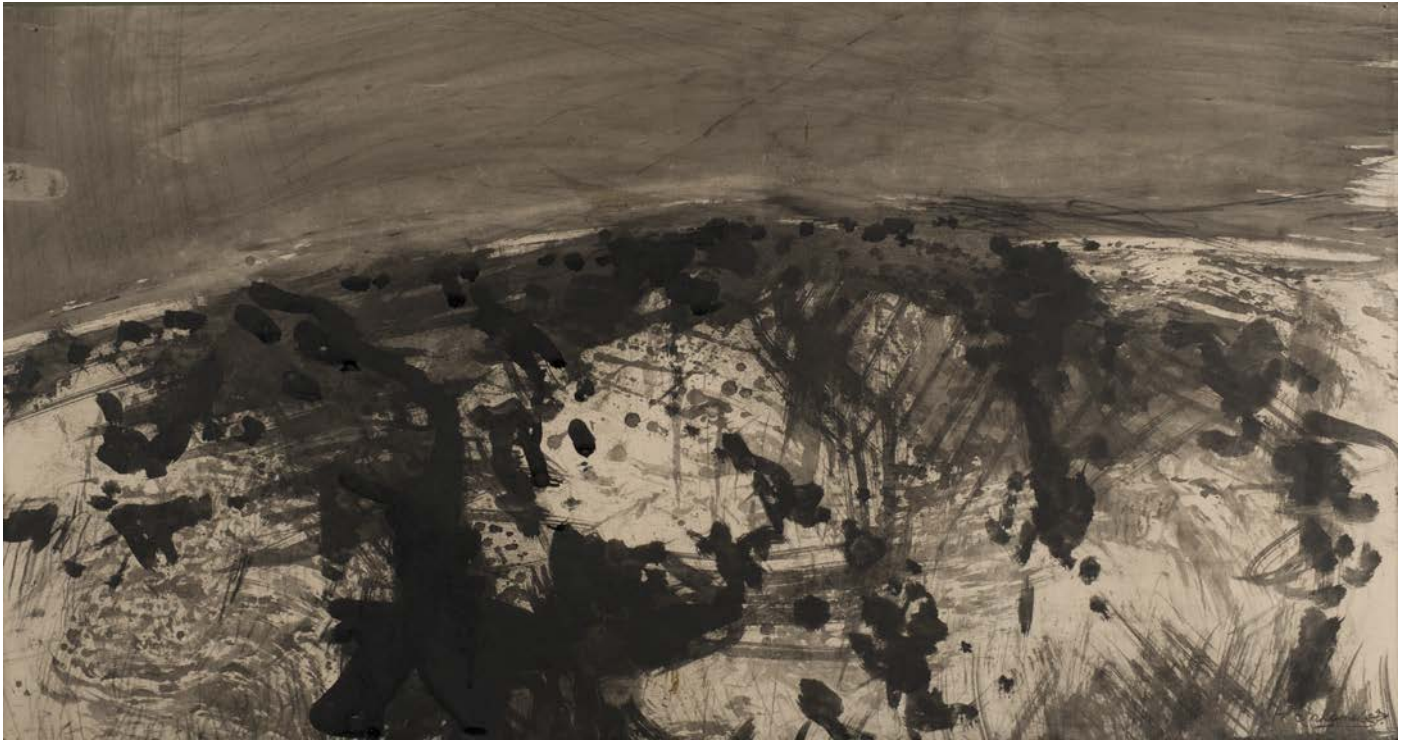


241* **Architectural Drawings**. Norman S. Lunn candidate for Rome Scholarship in Architecture, 1932, 7 large pencil and wash drawings, showing various architectural designs including: *An Official Residence in London for Foreign Guests*, *An Official Residence in London for Distinguished Visitors*, *Parthenon*, *An Italian Renaissance Chapel*, *An Italian Palace*, etc., various sizes, largest 63 x 97 cm (24 3/4 x 38 ins), loosely contained in a large folio, handwritten label to inside upper cover with artist's name, date and scholarship information, together with 17 pencil drawings on Roman architecture completed for Liverpool School of Architecture by N. S. Lunn, 1926, various sizes, largest 38 x 56 cm (15 x 22 ins), loosely contained in a thin card folio

Norman Sykes Lunn (1908–1992) was born in Huddersfield, Yorkshire. He enrolled at the University of Liverpool School of Architecture in 1926 and gained work experience in 1930 at the offices of Corbett, Harrison & MacMurray in New York City. He was elected an Associate of The Royal Institute of British Architects (ARIBA) in 1933. Sadly there are no records of him gaining a scholarship to study in Rome.

(a folder)

£200 - £300



Lot 242

242AR* **Inlander (Henry, 1925–1983)**. Hillside, 1937, pen, black ink, grey ink and grey wash on pale cream wove paper, signed lower right, 29 by 55 cm (11 by 21 3/4 ins), framed and glazed with handwritten label to verso: H. Inlander, Hillside, signed bottom right, 22 1/8 by 12 ins. Reverse signed to Jack Beddington with Best Wishes for Christmas & New year Dec 1937, Given to David Marsh? by Lillian Browse on her retirement from B. & D., additional small typed written label above: The Leicester Galleries, London, "Hillside" by Henry Inlander, with old black auction stencil 222RP, sheet size, 56 by 30.5cm (22 1/8 by 12 ins)

Provenance: Jack Beddington (1893–1959), Head of Shell Advertising; Lillian Browse (1906–2005); David Marsh; Nicholas and Frances McDowall, thence by descent.

Henry Inlander's first exhibition in London was at the Leicester Galleries in 1956.

(1) £300 - £500

243AR* **Mann (Cathleen Sabine, 1896–1959)**. Portrait of Barbara Marie-Louise Constance Berry, in a pale blue summer dress seated on a cabriole-legged stool, 1938, oil on canvas board, signed and dated lower right, with old label attached to verso, inscribed in blue pencil 'Miss Berry', 60.5 x 51 cm (24 x 20 ins), period frame (81 x 70 cm),

Provenance: Estate of The Honourable Barbara Marie-Louise Constance Gilmour, née Berry (935–2023).

Barbara Gilmour (née Berry) was the wife of Alexander Clement Gilmour, daughter of the Honourable Denis Gomer Berry and his first wife Rosemary Leonora Ruth de Rothschild, and granddaughter of Lionel Nathan de Rothschild.

(1) £200 - £300



Lot 243



244* **English School**. A collection of 16 figure studies, circa 1940, various media, comprising: pencil, pen and ink, watercolour and oil, sketches of male and female figures, six oil on canvas (over recto and verso of three canvases), showing an interior scene, figures playing cards, and still life, etc., various artist's names in pencil, including: Young, Claude Rogers, V. Pitchforth, Robert Medley, various sizes, largest 74 x 55 cm (29 x 21 3/4 ins), together with **Schotz (Benno, 1891-1984)**. A collection of 24 drawings, pen and ink, including studies of landscapes, figures, rocks and trees, majority signed or inscribed, all loosely contained in a paper folder with printed Christie's Scotland The Studio Sale of Benno Schotz R.S.A, Glasgow, Wednesday, 24 September 1997 label and lot sticker '205' to upper, various sizes, largest 35.5 x 25.5 cm (14 x 10 ins) (a folder) £200 - £300



245* **Forbes-Robertson (Philippe, 1898-1968)**. Edwardian Parlour, 1940, pen, black ink and watercolour on cream paper, depicting an Edwardian parlour, a lady serving tea at the central table, another elderly lady sitting waiting, with a small dog at her feet, signed and dated lower left, thin brown mark to back wall, mount aperture 25.1 x 36.5 cm (9 9/8 x 14 3/8 ins), framed and glazed (38.5 x 50 cm), verso with label of J.P. Ballard, Reading Fine Art Gallery Provenance: Maxine Blossom Miles nee Forbes-Robertson; thence by descent. (1) £200 - £300



246AR* **Sauter (Rudolf Helmut, 1895-1977)**. Bombed Houses, London, circa 1940, watercolour on thick paper, signed lower left, 39 x 57 cm (15 1/4 x 22 1/4 ins), gilt frame, glazed

Provenance: Frances and Nicolas McDowall.

Although never an Official War Artist, during WWII Rudolf Sauter acted as an Army Welfare Officer under South Eastern Command, and during this period produced watercolours depicting the scenes, events and people he encountered. A number of soldier drawings are in the collection of The Imperial War Museum. (1) £500 - £800

Lot 246



247AR* **Spencer (Gilbert, 1892-1979)**. *Out of the Window*, red chalk on cream wove paper, signed in pencil lower right, 26 x 35.5 cm (10 1/4 x 14 1/4 ins) mount aperture, later wood frame, glazed, original backing board to verso, with original gallery label of Ernest Brown & Phillips Ltd., The Leicester Galleries, and exhibiton label for an exhibition for the works by Gilbert Spencer held at The Leicester Galleries in May 1946, frame size 44.5 x 53 cm

Provenance: The Leicester Galleries, Leicester Square, London; from whom purchased by Lady Celia Milnes-Coates (1884-1985); Estate of Nicholas and Frances McDowall.

Exhibited: *Recent Paintings by Gilbert Spencer*, Ernest Brown & Phillips, The Leicester Galleries, May 1946.

(1)

£300 - £500



Lot 248

248* **Stephenson (Thomas, Alan, 1898-1961)**. *Starfish on South Coast of Brandon Island, Vancouver*, watercolour and gouache, 21 x 31 cm (8 1/4 x 12 1/4 ins), mount aperture, framed and glazed (44.5 x 55 cm), printed artist's label, exhibition label from Art Exhibition Bureau and Alfred Stiles & Sons, Ltd label to verso

Exhibited: Art Exhibitions Bureau, 6 1/2 Suffolk Street, Pall Mall East, London, *Paintings by Thomas Alan Stephenson*, 1964.

Stephenson was a marine biologist, and an artist. He was appointed Chair of Zoology at Aberystwyth in 1940 and a member of the Fellow of the Royal Society in 1951. He wrote and illustrated many works including on sea anemones, still regarded as authoritative works.

(1)

£150 - £200



249AR* **Ayrton (Michael, 1921-1975)**. Rocky Landscape (St. Anthony), 1943, pen, black and grey ink and grey wash on pale cream wove paper, 30 x 35 cm (9 3/4 x 13 3/4 ins) mount aperture, framed and glazed, with handwritten label to verso (probably in the hand of Nicholas McDowall) 'Michael Ayrton (1921-1975), Rocky Landscape (St. Anthony), 1943, ink & wash, prov. artist's estate'

Provenance: Estate of Nicholas and Frances McDowall.

The present work relates to the theme of Saint Anthony that preoccupied the artist from around 1941 to 1946, and includes the large painting *The Temptation of St. Anthony* (1942/43) and other works. An exhibition on this theme was held by the Redfern Gallery, London, in July 1943, *The Temptation of St. Anthony and related studies*.

'The Temptation of St. Anthony was begun in 1942 in his studio... and Ayrton painted his own arms and legs to shadow the muscles and emphasise the veins before executing, with the use of mirrors, the figure of St. Anthony from himself. This was exceptional, marking his detailed emotional relationship with St. Anthony, since Michael Ayrton seldom worked from posed models. He preferred spontaneous poses and was thus, for example, a very reluctant portraitist.' (Peter Cannon-Brooks, *Michael Ayrton, An Illustrated Commentary*, 1978, page 11).

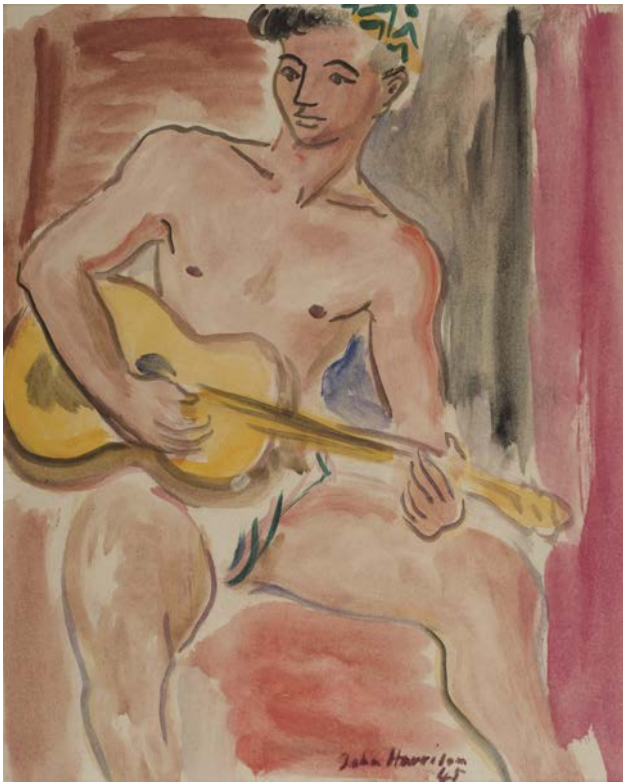
(1) £300 - £500

250* **Harrison (John Theodore, 1914-2002)**. Interior with Male Reclining Nude, 1943, oil on board, signed and dated lower left, 32 x 50 cm (12 1/2 x 19 1/2 ins), painted white frame (38 x 56 cm)

(1) £200 - £300



Lot 250



251* **Harrison (John Theodore, 1914-2002)**. North African Boy Playing Guitar, 1945, watercolour on pale buff paper, signed and dated lower right, 32.5 x 26 cm (12 3/4 x 10 1/4 ins), painted black frame (45.5 x 39 cm)

(1) £200 - £300

252AR* **Webb (Clifford Cyril, 1895-1972)**. Valley Landscape with House nestled amongst Trees, watercolour with pen and ink, signed lower right, 35 x 53 cm (14 x 31 ins) mount aperture, framed and glazed

(1) £300 - £500



253* **Ehrlich (Georg, 1897-1966)**. The Goat Shepherd, illustration for The Young King by Oscar Wilde, [1945], pen, ink and wash on paper, signed and titled by the artist, 31 x 25 cm (mount aperture), framed and glazed

A study for the illustration in *The Young King and Other Stories*, by Oscar Wilde, published by Allan Wingate in 1945.
(1) £200 - £300



Lot 252



254* **Tunnicliffe (Charles Frederick, 1901-1979)**. *Horse and Dray, & Entrance to a Drive with Iron Gates*, circa 1947, two scraperboard engravings, one of a horse and dray in a narrow London street, the other of an entrance to drive with large iron gates, both inscribed in pencil to lower margin '3 7/8', the first with 'Chapt. 3.' in ink to card mount, the other with 'Chapt. 1.' to card mount, produced as illustrations for *A Farmer's Creed* by Crichton Porteous, London: George G. Harrap & Co. Ltd., 1947, each mounted on card, the largest image 7.8 x 10.2 cm (3 x 4 ins), uniformly framed and glazed

(2)

£300 - £500



255* **Bourgogne (Gustave, 1888-1968)**. *Mozart, sonate en si bémol majeur*, mid-20th century, gouache on thick buff coloured paper, from the series *La Peinture Musicale*, artist's studio stamp and title in ink to recto lower right, list of other works by the same artist in the upper half of the sheet recto, image size 16.5 x 23.5 cm (6 1/2 x 9 1/4 ins), sheet size 31 x 24 cm (12 1/4 x 9 1/2 ins), mounted, together with two further works from the same series, *Beethoven Sonata No. 102*, gouache on card, title in ink to recto lower right, painted to the sheet edges, sheet size 16.8 x 24.5 cm (6 3/4 x 9 3/4 ins), mounted, and *Concerto de Schumann [...] en la mineur*, gouache and ink on thick buff coloured paper, artist's studio stamp and title in ink to recto lower left, list of other works by the same artist in ink to sheet verso, painted to the sheet edges, sheet size 31 x 23.5 cm (12 1/4 x 9 1/4 ins), mounted

One of the leading figures of the early 20th century who sought to create a synthesis between the visual arts and music. In 1932 Bourgogne co-founded the Association des Artistes Musicalistes. These 'musicalists' tried to recreate in paint the emotion that was evoked by a piece of music; to find an equivalent for sound in colour and pictorial form. This form of synesthesia inspired the series *La Peinture Musicale*.

(3)

£150 - £300



256AR* **Edwards (Lionel Dalhousie Robertson, 1878-1966)**. *Evening Rise*, watercolour, signed to lower right, 25 x 34 cm (9 7/8 x 13 3/8 ins), printed The Tryon Gallery Ltd label with typed artist and title, handwritten note on Lionel Edwards headed notepaper 'Thank you for your letter. The sketch is in watercolour and the place. The Test. below Stockbridge.' signed by Lionel Edwards, to verso, framed and glazed (44 x 52.5 cm)

This watercolour shows Judge Lilley trout fishing on the River Test, Hampshire.

(1)

£800 - £1,200

Lot 256



257* **Ellis (Ivy Anne, 1897–1984)**. A small archive of works by Ivy Anne Ellis, including a view of a harbour, watercolour heightened with white, laid onto board, initialled, Wild Roses, colour wood cut, signed, colour and monochrome woodcuts (some duplicates), a view of Polperro, pencil and chalk heightened with white, initialled, various postcards of fish after the original woodcut, various papers, the largest sheet 25.2 x 18.2 cm (10 x 7 1/4 ins), unframed

Ivy Anne Ellis RBSA studied at Birmingham College of Arts and Crafts. She exhibited 27 times at the Royal Society of Arts, Birmingham between 1920 and 1939. She worked as a book illustrator and printmaker using woodcut, linocut and wood engraving techniques. She often collaborated with the mural and stained-glass artist Bernard Sleigh (1872–1954). On Sleigh's retirement in 1937, she moved to Chipping Campden, where she was involved with the Guild of Handicraft. (16) £200 - £300



Lot 258

258AR* **Hagedorn-Olsen (Torvald, 1902–1996)**. Danish Landscape, oil on canvas, signed to lower left, 51 x 73 cm (20 x 28 3/4 ins), framed (66 x 88.5 cm)

Hagedorn-Olsen competed in the painting event at the 1936 Summer Olympics. He studied in Paris and then at the Royal Danish Academy of Fine Arts in København. He is well known for his landscapes, having a preference for painting fjord scenes and figures.

(1) £150 - £200



259AR* **Herman (Josef, 1911-2000)**. *Man with Donkey Cart*, pen, ink and wash, with traces of pencil, on paper, upper corners nibbled, 20 x 25 cm (8 x 9 3/4 ins), mounted, framed and glazed (43 x 47.5 cm), printed Rowland, Browse & Delbanco label with title and artist in blue ink to verso

(1)

£300 - £500



261AR* **Herman (Josef, 1911-2000)**. *Mending the Net*, pen, ink and wash, with traces of pencil, on laid paper, 19 x 24.5 cm (7 1/2 x 9 5/8 ins), mounted, framed and glazed (40 x 44.5 cm), printed Rowland, Browse & Delbanco label with title and artist in blue ink to verso

(1)

£300 - £500



260AR* **Herman (Josef, 1911-2000)**. *Man with Guitar*, pen, ink and wash, on laid paper, some light mount staining, 22.4 x 17.2 cm (8 3/4 x 6 3/4 ins), mounted, framed and glazed (45 x 39 cm), printed Rowland, Browse & Delbanco label with title and artist in blue ink to verso

(1)

£300 - £500



262AR* **Herman (Josef, 1911-2000)**. *Mother and Child*, pen, ink and wash, with traces of pencil, on laid paper, 22.2 x 17 cm (8 3/4 x 6 3/4 ins), mounted, framed and glazed (43 x 37.5 cm), printed Rowland, Browse & Delbanco label with title and artist in blue ink to verso

(1)

£300 - £500



263AR* **Hilder (Rowland, 1905–1993)**. Oast Houses near Hadlow, Kent, watercolour on paper, a late autumn landscape with a farm and oast houses, signed lower left, mount aperture 27.8 x 37.8 cm (11 x 14 7/8 ins), gilt frame and glazed (47.5 x 57 cm), verso with ink manuscript title 'Near Hadlow Kent' and with titled gallery label of Brian Sinfield, Grafton House Gallery, Burford, Oxfordshire, not examined out of frame

Provenance: Colin Tuffrey, purchased from the Brian Sinfield Gallery, April 1990 (invoice attached to verso).
(1)

£300 - £500



264AR* **Knox (Wilfred, 1884–1966)**. 'Running close at Cowes', oil on canvas, signed lower left, 51 x 76 cm (20 x 30 ins), antique-style gilt frame, with old typewritten label to verso giving the artist's name and title of the work, as well as a printed label for this work from Oldswinford Gallery loosely inserted to the back of the stretcher, frame size 68 x 94 cm (26 3/4 x 37 ins)

(1)

£500 - £800



Lot 265

265* **Naive School**. Figures in a Landscape, 20th century, oil on canvas, some small areas of paint loss, 26 x 19 cm (10 1/4 x 7 1/2 ins), framed and glazed (38.5 x 31.5 cm), together with another by the same artist, Village Landscape, 20th century, oil on board, 19 x 24.5 cm (7 1/2 x 9 1/2 ins), John B. Smith 117, Hampstead Road, N.W., London, black ink stamp to verso of board, framed and glazed (21.5 x 26.5 cm)

(2)

£300 - £500

266* **Poole (Walter G., 1916-1988)**. Seated Woman with Lamp and Table, watercolour on paper, signed with initials to lower right 23 x 20.5 cm (9 x 8 1/8 ins) mount aperture, framed and glazed

Provenance: Frances and Nicolas McDowall.

Walter G. Poole was born in Swindon, Wiltshire where his father worked for the Great Western Railway. Henry Moore helped him to obtain a place at the Chelsea School of Art where he studied life drawing under Ceri Richards, studying alongside John Minton, Robert Colquhoun, and Robert MacBryde. He exhibited at Leger Galleries, Redfern Gallery, and held a one-man show at Peter Jones Gallery in 1944

(1)

£200 - £300



267* **Rhodes (Marion, 1907-1999)**. Leep, Hampshire, pen, ink and watercolour on paper, signed to lower right, 25 x 35 cm (9 7/8 x 13 3/4 ins) mount aperture, framed and glazed (44 x 51.5 cm), together with **British School**. Polperro Harbour, pencil on paper, 28.2 x 40.6 cm (11 1/8 x 16 ins) mount aperture, framed and glazed (44 x 57 cm), plus **Weir (Andrew Stewart, 1948 -)**. Cats and Trees above St Ives, Nov 2011, oil on board, signed and dated lower right, 25.6 x 40.4 cm (10 x 15 7/8 ins), framed (45 x 60.5 cm) plus **Richmond (Leonard, 1889-1965)**. Cornish Landscape, pastel on paper, 35.5 x 50 cm (14 x 19 3/4 ins), in card mount (50.5 x 65.5 cm) and two individually framed ceramic hearts, hand painted by Victoria Hilliard, 12.5 x 13 cm and **Cliffe (Henry, 1919-1983)**. Figure, circa 1955, gouache on paper, 58 x 39.5 cm (22 4/5 x 15 1/2 ins), wooden frame, 75 x 58 cm (29 1/2 x 22 4/5 ins)

(7)

£150 - £200



Lot 266



Lot 268



268* Souter (John Bulloch, 1890–1971). Seven oil sketches, mid-20th century, oil sketches on thin wood panel, unsigned, various landscapes in France, Italy and England, one of barges on the Thames, and a portrait sketch of Queen Elizabeth II taken from a newspaper cutting (fixed to panel verso), two with paint information to panel verso, each 21.5 x 15 cm (8 1/2 x 6 ins), unframed (7)

£300 - £400



269* Cade (Daphne, 20th century). Life Class at St. Ives, 1953, watercolour with traces of pencil, showing a female nude standing to the left of a room with wooden beamed ceiling, four male figures sitting sketching, signed and dated to lower edge, 25.5 x 35.5 cm (10 x 14 ins), framed and glazed (45.5 x 55 cm)

(1)

£100 - £150



Lot 270

270* **Guyon (Louis, fl. 1951–1963)**. Exécution à la Tour de Londres de la Reine Catherine Howard et la Dame d'Honneur, 1953, oil on board, signed lower left, a naïve view of the execution of Queen Catherine Howard and Her Lady-in-Waiting at the Tower of London, Salon des Indépendants exhibition and information labels to board verso, board size approx. 42 x 57 cm (16 1/2 x 22 1/2 ins), framed and glazed (61.5 x 77 cm)

Ader, Paris, Tableaux Modernes - Art Naïf - Art Brut, 14 March 2018, Lot 49.

Exhibited: Salon des Indépendants, Paris, 1961, No. 178 in the section Naïfs & Unjustly Forgotten, French Naïf Paintings of the 20th Century, Julian Hartnoll at The Maas Gallery, London, 7th - 19th March, 2022, No. 26.

(1) £300 - £500



Lot 271

271AR* **Howard-Jones (Rosemary 'Ray', 1903–1996)**. Landscape: My Back Garden, 1953, watercolour with wax resist, signed and dated lower left, 31 x 47.5 cm (12 x 19 ins) mount aperture, framed and glazed

Provenance: Frances and Nicolas McDowall.

From 1949 to 1958, Ray Howard-Jones and her partner Raymond Moore were resident caretakers of Skomer Island, off the coast of Pembrokeshire.

(1) £300 - £500



Lot 273



272* **King (Sydney, active 1950's)**. Spanish Triptych, 1953, pen, black ink, watercolour and gouache on paper, two signed and dated, two with numerous imaginative abstract figures and one depicting a single female figure, each with flavours of Neo-romanticism, two sheets with perforated notebook edges, each mount aperture 22.1 x 13.3 cm (8 x 5 1/4 ins), framed and glazed (37.5 x 61 cm), together with:

Lewisohn (Raphael, 1863-1923). La danse en Bretagne, 1897, colour lithograph on chine volant, published in an edition of 100 impressions, one or two light creases to blank margins, generally in very good condition, sheet size 43 x 57 cm plus:

Lunois (Alexandre, 1863-1916). Une bombe pique, 1897, lithograph in colours, signed in blue pencil lower-right, outer margins with some surface skinning caused by removal of adhesive, sheet size 46 by 60 cm, laid down on backing card

2) Johnson 71. Published in an edition of 100 proofs in the Album d'estampes originales de la Galerie Vollard.

(3) £200 - £300

273AR* **Bratby (John, 1928-1992)**. Portrait of Alfreda Bengé, large-scale oil on canvas, signed lower left, canvas size 166.5 x 100.5 cm (65 1/2 x 39 1/2 ins), framed

Alfreda Bengé was born in 1940 in Austria to a Polish mother, and came to England in 1947. She married the musician Robert Wyatt in 1974, producing illustrations for all of his solo albums for the past forty years, and lyrics to many of his songs. Bengé studied painting at Camberwell Art School, graphics at the London School of Printing, film at the Royal College of Art. She and worked as an assistant to the film editor Graeme Clifford on Nicolas Roeg's *Don't Look Now* (1973).

(1) £2,000 - £3,000



Lot 274

274AR* **Gibbs (Evelyn, 1905-1991)**. Lobster pots, Gozo, 1955, watercolour and ink on paper, signed and dated lower right, fixed to backing board with tape to each corner, sheet size 42 x 55.5 cm (16 1/2 x 21 3/4 ins), framed and glazed (76.5 x 86.5 cm)

A similar study 'Mending the Nets, Gozo, Malta' was sold at Sworders, Modern British Art, 14 February 2017, lot 174.

(1)

£200 - £300



275* **Milner (Allan, 1910-1984)**. Composition in Orange, Ochre, Maroon, Brown, and Dark Brown, gouache on blue paper, signed lower right 'Milner F.106', various abstract forms, sheet size 37.7 x 49.3 cm (14 3/4 x 19 1/2 ins), unframed

Allan Milner studied at Leeds College of Art and the Royal College of Art. He exhibited at the Mayor Gallery in 1932 and numerous other galleries after the war. Examples of his work are held by Salford Art Gallery and the Manx Museum.

(1)

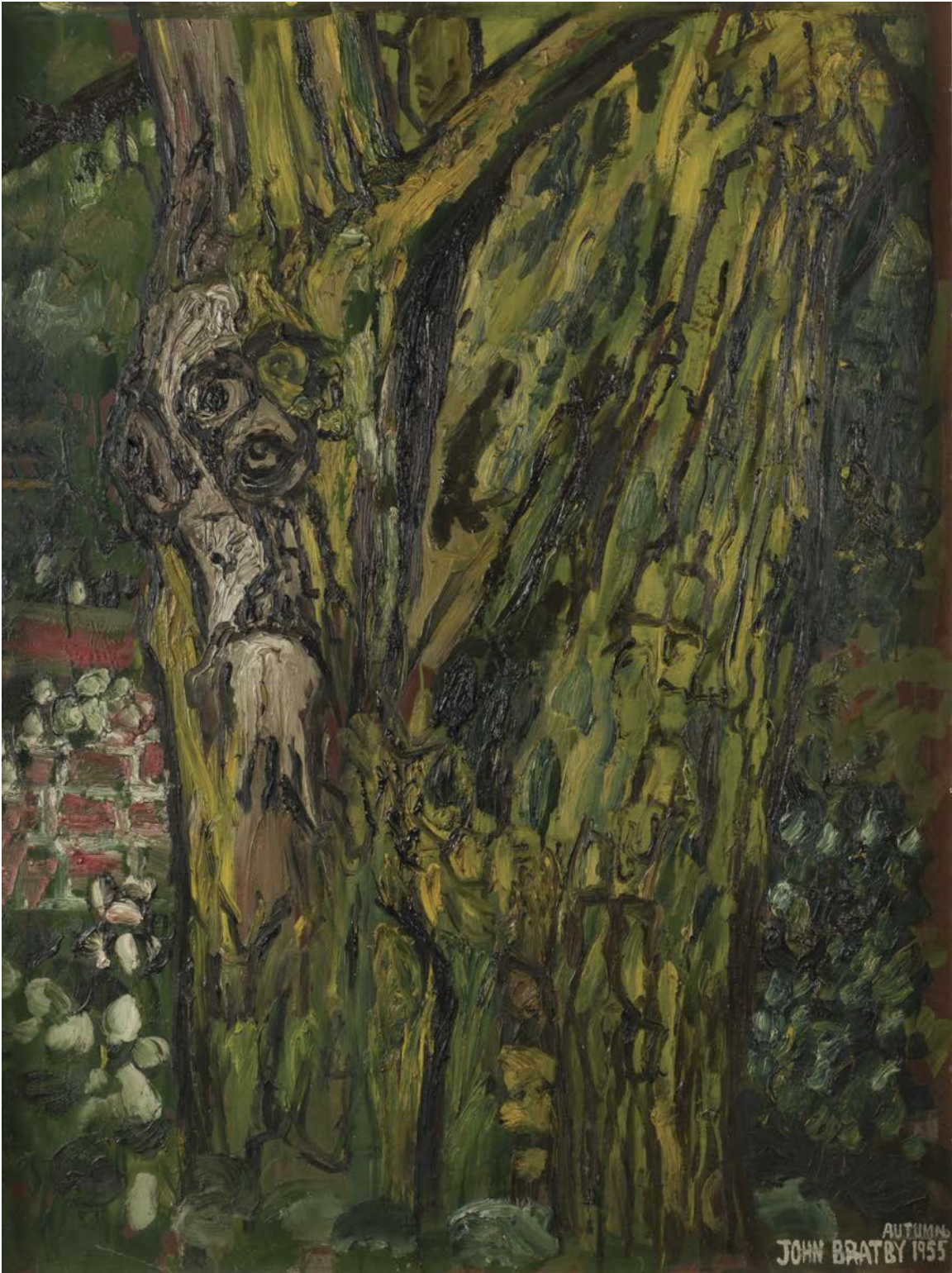
£300 - £400



276* **Milner (Allan, 1910-1984)**. Composition in Red, Pink, Maroon, and Brown, gouache on card, unsigned, various abstract forms, sheet size 27.5 x 38 cm (10 3/4 x 15 ins), unframed, together with one similar unsigned work, gouache on card, various abstract forms in blue, purple, coral, yellow, browns, etc., sheet size 30.4 x 40.5 cm (12 x 16 ins), unframed

(2)

£200 - £300



277AR* **Bratby (John, 1928-1992)**. Autumn, 1955, oil on board, signed, titled and dated lower right, 122 x 92 cm (48 x 36 ins), framed (129 x 97 cm), KL564 to verso

Provenance: Holloway's, Julian Hartnoll - artmonger, 21 February 2012, lot 303.

Exhibited: *John Bratby*, Beaux Arts Gallery, September - October 1955, and *Contemporary Paintings, Sculpture and Crafts*, Leeds City Art Gallery, November - December 1955.

(1)

£2,000 - £3,000



278* **Attributed to Jack Smith (1928–2011)**. *Son in a High Chair*, after Paul Cezanne, oil on canvas, unsigned, showing a baby sitting in a high chair sucking its thumb, small spot of blue paint to lower margin, 102 x 78 cm (40 x 30 1/2 ins), 120, 71 Parkway, London, NW stamp to verso of canvas, printed James Bourlet & Sons Ltd, 17 & 18 Nassau St, K10456 label and previous owner's address in pencil to verso of stretcher, framed (104 x 79 cm), remnants of label to lower frame 'Smith, when this picture was painted, was the leader of a group of [r]ealist painters dubbed 'The Kitchen-Sink School', who were promin[ent].... He has since turned to abstractions of great purity & austerity'.

Jack Smith was born in Yorkshire in 1928. He studied at the Sheffield College of Art (1944–46), Saint Martin's School of Art (1948–50), and the Royal College of Art (1950–53) under John Minton, Ruskin Spear and Carel Weight. During the 1950s Smith, along with John Bratby, Derrick Greaves and Edward Middleditch were part of the Beaux Arts Quartet, a quartet of realist artists who became known as the Kitchen Sink Painters, after art critic David Sylvester wrote a piece in the December 1954 issue of *Encounter*. In 1956 the quartet were selected to represent Britain at the Venice Biennale.
(1) £200 - £400



279AR* **Durrant (Roy Turner, 1925–1998)**. *Inscape Composition*, 1957, watercolour with pencil, signed and dated lower left, and numbered SCR201, 17 x 23.5 cm (6 3/4 x 9 1/4 ins) mount aperture, framed and glazed, with handwritten title and printed label to verso, framed and glazed

Provenance: Frances and Nicolas McDowall.
(1)

£200 - £400



280AR* **Gommon (David, 1913–87)**. *8 Little Billing Rectory*, 1957, oil on canvas laid onto board, signed and dated upper left, 50.8 x 76.5 cm (20 x 30 ins), framed (58.5 x 84 cm), printed The Art Stable label with artist information, title and exhibition in ink to verso

Exhibited: The Art Store, Dorset, *David Gommon (1912–87)*. *A Kind of Renaissance Man*, 7 Sept– 5 Oct 2019.
(1)

£300 - £500



281AR* **Arbuthnot (Malcolm, 1874-1967)**. Boats in Storage, circa 1958, watercolour on paper, signed in black ink to lower margin, 28.5 x 38.5 cm (11 1/4 x 15 1/4 ins) mount aperture, modern wood frame, glazed, with handwritten label to verso by Nicholas McDowall, frame size 49 x 58.5 cm

Provenance: Estate of Nicholas and Frances McDowall. (1)

£300 - £500



283* **Carr (David, 1915-1968)**. Machine Parts, circa 1959, charcoal on paper, nine sketches of various imaginary engine and machine parts, fixed to backing board at each corner, sheet size 27.2 x 17 cm (10 3/4 x 6 3/4 ins), mounted, together with two abstract studies, pencil on paper, each sheet size 27.2 x 17 cm (10 3/4 x 6 3/4 ins), mounted

David Carr studied at the Byam Shaw School and at the East Anglian School of Art and Drawing. The latter was run by Cedric Morris and Arthur Lett-Haines, where fellow students included Lucien Freud and Carr's future wife, Barbara Gilligan. The married couple moved to Starston Hall, Harleston, Norfolk where he had a studio. He became a member of the Norfolk Contemporary Art Society and exhibited with the Norfolk and Norwich Art Circle in 1946.

In the 1950s he began a series of works depicting man's relationship with machines and industrial production. He exhibited extensively in solo and group exhibitions, and in 1997 a monograph 'David Carr, the Discovery of an Artist', was published to coincide with a show shared with his friend Prunella Clough. (3)

£200 - £300

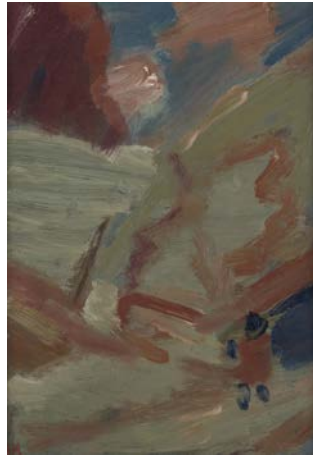


Lot 282

284* **Hale (Irina, 1932-2022)**. A small archive of approximately 85 oil studies, on board and canvas, including: Red Boats and Black Boats (with note to verso 'shown at Crane Kalman Gallery London in 60s', Paths in the Hills, Houses over the Fields, Flowers in Green Bottle, Anemones, Irises, etc., one with Crane Kalman in white chalk to verso, 26 initialled IH, various sizes, largest 27 x 21 cm (10 5/8 x 8 1/4 ins), 12 framed and glazed, largest (34.5 x 56 cm), together with 94 coloured chalk sketches on tissue paper, mostly laid into leaves of a disbound sketch book, lion studies and colourful street scenes, each approximately 9.5 x 11 cm (3 3/4 x 4 1/4 ins), plus four studies in coloured chalk and watercolour signed by Carolyn Smith, and 'Lord', all loosely contained in a card folio

Irina Hale was born in London to Russian and Irish parents. She graduated from the Bath Academy of Art and exhibited in numerous places, including at Crane Kalman Gallery, London in 1966, with her husband, sculptor John Hale. (a folder)

£700 - £1,000



Lot 284



Lot 285

285AR* **Fishwick (Clifford, 1923-1997)**. Nude, 1962, gouache and watercolour on paper, signed and dated lower right in pencil, mount aperture 32 x 26.5 cm (12 1/2 x 10 1/2 ins), framed and glazed (51 x 44.5 cm), together with Abstract Composition, 1962, watercolour and gouache on paper, signed and dated lower left, mount aperture 18 x 26.5 cm (7 x 10 1/2 ins), framed and glazed (40.5 x 48.5 cm), plus Landscape with Rocky Forms, 1964, watercolour and gouache on buff paper, signed and dated lower right, mount aperture 24.5 x 30 cm (9 3/4 x 12 ins), framed and glazed (45.5 x 55 cm)

(3)

£400 - £600

286AR* **Newcombe (William John Bertram, 1907-1969)**. Sculptural Form No.1, London, 1966, watercolour on thick paper, signed to lower right, sheet size 76 x 56 cm (30 x 22 ins), together with two other similar watercolours by the same artist, comprising: Yellow and Brown, January 1964, and Up There!, 1964; all signed, all titled and dated to verso, various sizes, largest 58 x 78 cm (22 3/4 x 30 3/4 ins) and smaller

(3)

£200 - £300



287AR* **Newcombe (William John Bertram, 1907-1969)**. The Oval, London, May 12 1966, watercolour on thick paper, signed to lower right, sheet size 52 x 73 cm (20 1/2 x 28 3/4 ins), together with two other similar watercolours by the same artist, comprising: Blue Moves, 27 August 1964, and Suspension, 1964; all signed, all titled and dated to verso, various sizes, largest 58 x 78 cm (23 x 30 3/4 ins) and smaller

(3)

£200 - £300



Lot 286



288AR* **Fishwick (Clifford, 1923–1997)**. *Earth Movement: Cliff*, 1968, mixed media, signed and dated in ink lower right, gallery label to frame verso, a few small areas of flaking paint, frame aperture 53.5 x 72 cm (21 x 28 1/4 ins), framed and glazed (70 x 89 cm)
(1)

£400 - £600



289AR* **Tanner (Robin, 1904–1988)**. *Still Life*, silverpoint drawing, depicting three stone-like forms surrounded by feathers and leaves, sheet size 16.4 x 21.5 cm (6 1/2 x 8 1/2 ins), framed and glazed
Provenance: Robin Garton (1946–2015).
(1)

£300 - £500



290AR* **Fedden (Mary, 1915–2012)**. *Girl with Sunflower*, 1971, pen, black ink and watercolour on wove paper, inscribed to verso by the artist in ink 'Drawing by Mary Fedden 1971', 22.8 x 30 cm (8 7/8 x 11 7/8 ins), framed and glazed with Portland Gallery label to verso
Provenance: Private Collection, Hampshire.

Exhibited: Portland Gallery, London, *Mary Fedden - A Celebration*, 4–21 December 2012, No. 47.

(1)

£2,000 - £3,000



291AR* **Ackroyd (Norman, 1938-2024)**. Heavy Clouds over the Sea - Rain - Sound of Scarp, 1972, watercolour on paper, titled, initialled and dated by the artist to lower margin, 26 x 28.5 cm (10 1/4 x 11 1/4 ins), framed and glazed (43 x 44.5 cm)

Ackroyd was born into a butcher's family in Leeds, where he won a scholarship to Leeds College of Art, continuing to the Royal College of Art where he studied under Julian Trevelyan, making friends with fellow Yorkshire folk Zandra Rhodes and David Hockney. He was elected to the Royal Academy in 1991 and awarded the CBE for services to printmaking in 2007. In 2015 Ackroyd published *A Hebridean Notebook* illustrated with a selection of his original plein-air watercolour sketches, some produced under arduous conditions of weather and sea.

(1) £500 - £800



292AR* **Coker (Peter, 1926-2004)**. Plant pot, Clos du Pyronnet, circa 1980, watercolour on thick wove paper, studio stamp to lower right, taken from a sketchbook, painted to the edges, fixed to backing board with two small pieces of tape, sheet size 39.5 x 57 cm (15 1/2 x 22 1/2 ins), mounted

(1) £200 - £300



293AR* **Coker (Peter, 1926-2004)**. Spiky Plants, Clos du Pyronnet, circa 1980, watercolour on thick wove paper, studio stamp to lower left, taken from a sketchbook, painted to the edges, fixed to backing board with two small pieces of tape, sheet size 39.5 x 57 cm (15 1/2 x 22 1/2 ins), mounted

(1) £200 - £300



294AR* **Coker (Peter, 1926-2004)**. The Garden, Clos du Pyronnet, circa 1980, watercolour on thick wove paper, studio stamp to lower right, taken from a sketchbook, painted to the edges, fixed to backing board with two small pieces of tape, sheet size 39.5 x 57 cm (15 1/2 x 22 1/2 ins), mounted

(1) £200 - £300



295AR* **Coker (Peter, 1926-2004)**. Vegetation, circa 1980, watercolour on thick wove paper, en grisaille, studio stamp to lower right, taken from a sketchbook, painted to the edges, fixed to backing board with two small pieces of tape, sheet size 39.5 x 57 cm (15 1/2 x 22 1/2 ins), mounted (1) £200 - £300



297AR* **Herman (Josef, 1911-2000)**. Snooker Players, late 1980s, watercolour, gouache and ink on paper, printed label with artist's name, address and telephone number to verso, mount aperture 15.5 x 15.5 cm (6 x 6 ins), framed and glazed (32.5 x 32 cm), together with The Ice Skater, circa 1982, watercolour, gouache and ink on buff paper, printed artist's information label to verso, manuscript inscription to frame verso: 'Joseph (sic) Herman R.A. signed verso 'the ice skater' / Provenance: Peter Davies, author of "Joseph (sic) Herman's works on paper"', mount aperture 14.2 x 20 cm (5 1/2 x 8 ins), framed and glazed (29 x 33.5 cm) (1) £200 - £300



296* **Hastings (Gerard, 20th century)**. Figure in a Landscape, 1980-82, four watercolours (two colour, two monochrome), one oil on canvas, and one oil on board, semi-abstract scenes, all initialled in pencil, some dated, one mounted with adhesive tape to upper edge onto mount embossed with Gerard Hastings Editions stamp, another on Gerard Hastings Edition blind embossed paper, various sizes, largest 21 x 23.5 cm (8 1/4 x 9 1/4 ins), two glazed (25 x 20 cm) (6) £200 - £300



298* **Naive School**. A Fat Pig, late 20th century, acrylic on thin board, title to lower margin, 53 x 67 cm (20 7/8 x 26 3/8 ins), framed (70 x 85 cm) (1) £200 - £300



299AR* **Ward (Eric, 1945-)**. *Reclining Nude*, oil on light burgundy coloured paper, showing a nude woman reclining on a bed in front of a gas fire, a figure sitting in the corner sketching (possibly the artist himself), signed to lower right, 38.5 x 53.5 cm (15 x 21 ins), framed and glazed (53.5 x 69 cm), printed Innocent Fine Art label to verso

(1)

£300 - £500



Lot 300

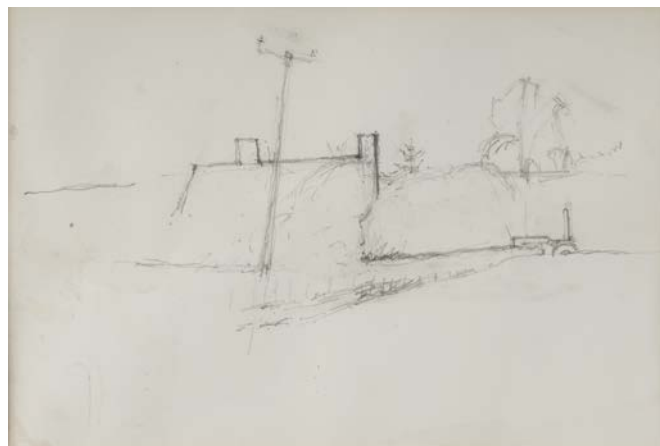
Each lot is subject to a Buyer's Premium of 22% (Lots marked * 26.4% inclusive of VAT @ 20%)

300AR* **Groom (Jon, 1953-)**. *Untitled*, 1981, mixed media on canvas, signed, dated and titled to verso, left edge of picture irregularly shaped as intended, 105 x 60 cm (41 1/4 x 23 1/2 ins)

Groom 'studied at Cardiff College of Art (1971-2 & 1974-6), Sheffield Polytechnic (1972-3) and Chelsea School of Art (1976-7). He was included in John Moores Liverpool Exhibition (1987), and in the South Bank Centre's *The Presence of Painting* (1988-89). His first solo show was at Riverside Studios (1978) and other exhibitions have included Rochdale Art Gallery (1983), Ruth Siegel Gallery in New York (1985) and Nicola Jacobs Gallery, London (1986). For some years he was fellow in painting at Gloucester College of Art and Design, Cheltenham. The Arts Council, National Museum of Wales, Cardiff and Norwich Museum and Art Gallery hold his work' (The Contemporary Art Society).

(1)

£300 - £500



301AR* **George (Patrick, 1923-2016)**. *Telegraph Pole and Tractor*, circa 1984, pencil on paper, 13 x 19 cm (5 1/8 x 7 1/2 ins) mount aperture, framed and glazed, with Browse & Darby printed label to verso giving the artist's name and title to the work, and buyer's name, dated 1984 to verso

(1)

£200 - £300



302AR* **Loxton (Margaret, 1938-)**. *Working in the vineyard*, oil on board, signed lower left, two farm workers and a working horse tend to a vineyard in autumn, board size 45 x 61 cm (17 3/4 x 24 ins), framed

Margaret Loxton was born in London in 1938 and only began painting in 1981. Within three years of putting brush to canvas, she won the prestigious painting prize at the 1984 City of London Festival. In 1986, she was invited to exhibit at several French museums, including the Musée Fabre, Montpellier, where she attracted the attention of the French media. During this time, she travelled the French countryside and developed a deep affection and empathy for the way of life she found there.

(1)

£400 - £600



303AR* Pacheco (Ana Maria, 1943-). Veiled Woman and Fox, oil on thick deckle-edged paper, laid down on card and mounted on wood panel, signed and dated '85 to lower right, 92 x 71 cm (36 x 28 ins), inset to wood frame (104 x 83 cm) 41 x 32 3/4 ins

Provenance: Monika Kinley (1925-2014), dealer, collector and curator, noted for her support for outsider artists. Kinley was the partner of the poet Victor Musgrave, with whom she put on exhibitions of outsider art. The Musgrave Kinley Outsider Art Collection was donated to the Whitworth Gallery, Manchester. Born in Brazil, Ana Maria Pacheco first trained as a concert pianist before studying art and music at the University of Goiás (1960-64). In 1973, a British Council Scholarship enabled her to move to London where she studied at the Slade School of Art, and she has lived in the UK ever since.

Pacheco creates powerful and sometimes disturbing work in which death, magic and sexuality are important elements. Throughout her career, she has explored tensions in her own identity, drawing on history, myth, and folklore.

Ana Maria Pacheco: New Painting and Sculpture, a display of artworks that the artist produced during her residency at the National Gallery, was held in the Sunley Room at the National Gallery between 29 September 1999 and 9 January 2000. For Pacheco's display, the gallery space was divided in two. The first half of the space was hung with several large paintings, including 'Luz Eterna' (1999), an atmospheric triptych based on the story of the Temptation of Saint Anthony, and a depiction of King Solomon and the Queen of Sheba in the Garden of Earthly delights. The second half of the display was darkly lit, featuring Pacheco's multi-figure installation 'Dark Night of the Soul' (1999). The display subsequently toured regional museums across England between late January 2000 and January 2001.

(1)

£1,000 - £1,500



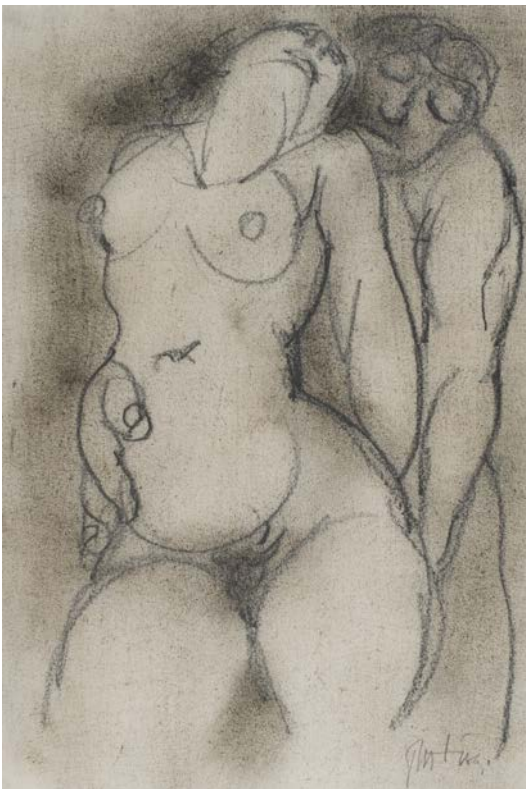
Lot 304

304AR* **Phipps (Howard, 1954-)**. The Whittington Press, 1985, pencil on paper, signed and dated lower left, information label to frame verso, mount aperture 48 x 40 cm (19 x 15 3/4 ins), framed

This image was later used for the linocut, 'Interior, The Whittington Press' in an edition of 20; an impression of which is being sold in this sale, lot 418. (1) £300 - £400

305AR* **Portway (Douglas, 1922-1993)**. Nude Study, pencil and charcoal, showing two intertwined nude figures, signed to lower right, 42 x 32.5 cm (16 1/2 x 12 3/4 ins) mount aperture, framed and glazed (81.5 x 64.5 cm)

Provenance: Bonham's, Bath, Contemporary Ceramics and Pictures sale, 15 January 2007, lot 85. (1) £150 - £200

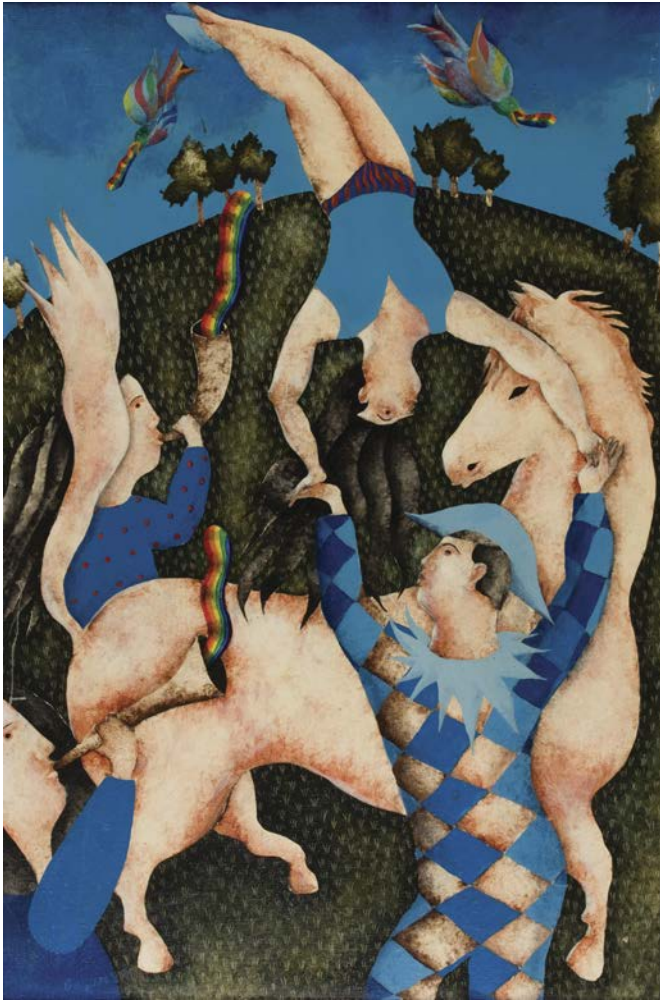


Lot 305



306AR* **Bilson (Harry, 1948-)**. Figures on horseback, 1987, oil on board, signed and dated, various figures, including a Harlequin, sit astride a horse, board size 45 x 30.5 cm (17 3/4 x 12 ins), framed

Bilson was born in Reykjavik, Iceland, and moved to London when he was five. He has been a professional painter since the age of nineteen, he has exhibited across the world. (1) £200 - £300



Lot 307

307AR* **Bilson (Harry, 1948-)**. Acrobats and Musicians, 1987, oil on canvas, signed and dated, various figures dance and play musical instruments around a horse, canvas size 77 x 51 cm (30 1/4 x 20 ins), framed

(1)

£300 - £500



308AR* **Bilson (Harry, 1948-)**. Figures in a Landscape, oil on board, signed, various figures, including a Harlequin, in a countryside landscape, board size 30.5 x 45 cm (12 x 17 3/4 ins), framed

(1)

£200 - £300

309AR* **Bilson (Harry, 1948-)**. Figures in a Landscape, 1987, oil on canvas, signed and dated, canvas size 51 x 77 cm (20 x 30 1/4 ins), framed

(1)

£300 - £500



Lot 309



310AR* **Bilson (Harry, 1948-)**. Harlequin Musician, 1987, oil on canvas, signed and dated, a Harlequin musician plays a wind instrument, canvas size 61 x 46 cm (24 x 18 ins), framed (1) £300 - £500



311AR* **Bilson (Harry, 1948-)**. Three Harlequin Musicians, 1987, oil on canvas, signed and dated, three Harlequin musicians play various instruments, canvas size 46 x 61 cm (18 x 24 ins), framed (1) £300 - £500



312AR* **Joyce (Peter, 1964-)**. Seacombe's Depth, 1993, acrylic on paper, initialed and dated lower right, additionally signed, titled and dated in pen to frame verso, Anthony Hepworth Fine Art label to frame verso, sheet size 51 x 38 cm (20 x 15 ins), framed and glazed (72.5 x 59 cm) (1) £400 - £600



Lot 313

313* **McClelland (Suzanne, 1959-)**. *They*, 1993, acrylic, pen on canvas, with globular resin spots applied to letters, signed, dated and titled to verso, 102 x 101.5 cm (40 x 40 ins), printed Salama-Caro Gallery label with typed information including stock no. MCC92.0002 to verso

McClelland's work has been exhibited at various museums and galleries in America including: the Aldrich Museum of Contemporary Art; the Whitney Museum of American Art at Philip Morris, New York; the Fralin Museum of Art at the University of Virginia; and the Orlando Museum of Art. Her work was included in the 1993 and 2014 Whitney Biennials, and she has been included in group exhibitions at the Metropolitan Museum of Art, New York; Parrish Art Museum; Wexner Center for the Arts; Pulitzer Arts Foundation; the National Museum of Women in the Arts, Washington; and the New Museum of Contemporary Art.

Her work is held in numerous public collections including: the Museum of Modern Art; the Metropolitan Museum of Art; The Parrish Art Museum; the Walker Art Center; the Brooklyn Museum, the Whitney Museum of American Art, etc.

(1) £300 - £500

314* **Demin (Andrey, 1962-)**. *Midday*, 1995, oil on canvas, signed, titled and dated in Russian to canvas verso, a street scene with two figures, canvas size 50 x 60 cm (19 3/4 x 23 1/2 ins), framed (63 x 74 cm)

Andrey Demin was born in Zagorsk (now Sergiyev Posad) in 1962, and at the age of ten was sent to art school. In 1996 he was discovered by Marina Sokolskaya who exhibited his works in Mayfair. Demin's travels across the UK, Germany, Switzerland and Ireland have had a powerful influence on his painting.

(1) £300 - £500



315AR* **Shearer (Charles, 1956-)**. *Dromore Castle, County Limerick, Ireland*, 1995, gouache on paper, signed, dated and titled lower right 'Dromore Castle, Co. L, architect Edward William Godwin built 1867-70', sheet size 47 x 56 cm (18 1/2 x 22 1/2 ins), framed and glazed

Provenance: Frances and Nicolas McDowall.

The present work is illustrated on Frances and Nicolas McDowall's Old Style Press website: oldstylepress.com/charles-shearer.

(1) £200 - £300



Lot 314



316AR* **Warren (Barbara, 1925–2017)**. Attic Room, Rue Madame, Paris, circa 1996, oil on canvas, signed lower left, 40 x 49.5 cm (15 3/4 x 19 1/2 ins), framed and glazed (56 x 66 cm), a Whyte's label, exhibition label dated 1996 and handwritten label to verso

Exhibited: *Royal Hibernian Academy of Arts Banquet Exhibition* at the RHA Gallagher Gallery, Ely Place, Dublin 2, on Monday 14th October 1996, number 233 'Barbara Warren, A Retrospective'.

Provenance: Whyte's, Dublin, *Important Irish Art*, 11th March 2024, lot 58.

Irish artist Barbara Warren studied at the National College of Art and Design, Dublin; Regent Street Polytechnic, London; and with André Lhote in Paris. Warren exhibited widely from 1950 and taught at the National College of Art and Design, Dublin, between 1973 and 1984. She was elected as a Member of the RHA in 1989 and of Aosdána in 1990. Warren is represented in Ireland's collections of the Office of Public Works, the Ulster Museum, and the Haverly Trust.

(1)

£1,000 - £1,500

317* **Greenop (Helen, 1967-)**. *Nude Study*, 2001, charcoal on paper, signed and dated lower right, mount aperture 78 x 98 cm (30 3/4 x 38 1/2 ins), framed

Commissioned by the current owner in 2001 after seeing a similar work by Greenop at a Royal Academy Summer Exhibition.

Helen Greenop studied at Carlisle Art College and the Royal College Art. She is primarily known as a botanical illustrator, and has worked for the Natural History Museum and Kew Gardens. She was a visiting lecturer at Leeds University and Chelsea School of Art and has exhibited at the Royal Academy of Art's Summer Exhibition.

(1)

£150 - £200



Lot 317



318* **Nicholson (Tim, 1939-)**. *Bird*, 2004, acrylic on paper, dated lower right in pencil, information label and artist's name in ink to frame verso, sheet size 29.5 x 41 cm (11 3/4 x 16 1/4 ins), together with *Kites Nest Farm*, 2001, acrylic on paper, dated lower right, information labels to frame verso, sheet size 29.5 x 41 cm (11 3/4 x 16 1/4 ins), plus two other similar works by the same artist, all four works uniformly framed and glazed (the largest 45 x 56 cm)

Tim Nicholson is the nephew of Ben Nicholson and son of the designer and painter E.Q. Nicholson who was a life-long friend of John Craxton. Between 1941 and 1947 he lived at Alderholt Mill House and was the subject of several works by Craxton. He continues to work in Dorset where he is one of the Cranbourne Chase artists.

(4)

£200 - £300



319* **O'Connor (Grace, 1977-)**. *Cheer Leader*, watercolour on thick wove paper, underdrawn in pencil, a teenage girl practises cheerleading in a typical American suburban setting, image size 18.5 x 20.5 cm (7 1/4 x 8 ins), sheet size 24 x 32 cm (9 1/2 x 12 1/2 ins), mounted

Born in the United States, Grace O'Connor moved to the UK at the age of sixteen. She attended the Royal Academy Schools and has a studio in London, but the influence of her childhood is a constant presence in her work. American landscapes and teenagers appear in settings that feel at once familiar and distant. O'Connor was shortlisted for the Jerwood Drawing Prize in 2007 and has had solo exhibitions at the Boundary Gallery, the Paul Stolper Gallery, and the Grosvenor Gallery.

(1)

£150 - £200

19TH & 20TH CENTURY SCULPTURE



Lot 320

320* **After Desiderio da Settignano (1428-1464).** Christ and St. John the Baptist as children, late 19th century, *plaster relief copy after the original in the Victoria and Albert Museum, depicting St. John the Baptist in half-length profile wearing a skin, hands clasped in prayer, his halo diagonally across the upper left corner of the relief, Christ as a Child next to him also in half length, wearing a robe and cloak, a cruciform halo showing from behind His head, small metal hook to upper edge, small loss to lower right corner (not affecting image), 38.5 x 38.5 cm (15 x 15 ins)*

The original relief sculpture by Desiderio da Settignano is in the Victoria and Albert Museum, accession number 5783-1859.

(1)

£150 - £200

321* **After Etienne Maurice Falconet (1716-1791).** Toilet of Venus, 19th century, *wax sculpture, showing Venus seated disrobed by a painted case, with her attendant, 32 cm high, Norton Simon L.65.4.8 typed label to verso, mounted onto decorative marble and gilt wooden plinth with gilt title plaque 'Falconet "Toilet of Venus" 1716-1791' in black lettering, with small circular label 'M45' at rear, damaged, with the standing figure entirely broken off (with evidence of remains of old glue to the inside of the wax), overall height including plinth 40 cm*

(1)

£300 - £500



Lot 321



322* **Putnam (Brenda, 1890-1975).** Hamlet, a bronze plaque, 1913, *showing Hamlet grieving on a table, signed and dated lower left, engraved verso "To the greatest player in the greatest play with the gratitude and esteem of the sculptor, December 1913", additionally signed by Putnam, 6.5 x 10.2 cm, presented in a fitted display case, the plaque in good condition, the case poor*

Provenance: Sir Johnston Forbes-Robertson (1857-1937).

(1)

£200 - £300



323* **Botzaris (Sava, 1894–1965)**. Maxine 'Blossom' Miles, a cast bronze head and neck sculpture of Maxine 'Blossom' Miles, with patina, signed 'Sava', couple of minor surface blemishes, approximately 37 x 22 x 24 cm (14 1/2 x 8 5/8 x 9 1/2 ins), mounted on a wooden plinth, 26.5 cm high

Provenance: Maxine Blossom Miles nee Forbes-Robertson (1901-1984); thence by descent.

Maxine 'Blossom' Miles (1901-1984) was the daughter of Sir Johnston Forbes-Robertson and Gertrude Elliott. Despite losing an eye at a young age, she acted on stage with her family and also gained her aviation certificate. Together with her husband Frederick George Miles (Fred) they founded Miles Aircraft, where she was both a draughtswoman and an aircraft designer. In 1943 she became the director of the newly opened Miles Aeronautical Technical School, and was one of the five commissioners of the Civil Air Guard.

Sava Botzaris, born in Belgrade, Serbia, was also known as Anastas Sava Bocarici. He is particularly known for the sculpture busts he produced in bronze and copper of many celebrities and society figures of the day, including George Bernard Shaw, Charles Laughton, Haile Selassie, and D.H. Lawrence. Botzaris exhibited at The French Gallery in London in 1929, and at the Leicester Galleries in London in 1938.

(1)

£300 - £500



Lot 324

324AR* **Ayrton (Michael, 1921–1975)**. Hera, 1957, bronze figure, dark brown and gold patina, a slightly later unnumbered cast, 44 cm high

Provenance: "During World War II my grandparents designed and built thousands of aircraft to train our Battle of Britain pilots before they were allowed to fly in Spitfires and Hurricanes. After the war ended FG and Blossom Miles invested in art, and after a time, were introduced to Michael Ayrton, whose muscular sculptures they admired.

The couple commissioned a large outdoor statue, 'Bather with Child', for their new home in Sussex; at over 2 metres high, it was one of the largest pieces that Ayrton had ever attempted (apparently some of the Miles' family silver had to be melted down to help the bronze flow). This was subsequently sold by the family at auction at Christie's '20th Century British Art', 18th November 2005 (Lot 113A). My mother recalls my grandfather speaking to Michael Ayrton about an ancient statue in the Louvre museum, named after the Greek goddess Hera. Ayrton was so taken with the figure that he was moved to view the statue in Paris for himself, and on his return he set about sculpting the bronze Hera that we see on sale here today". Jonathon Miles

Two other examples were sold at auction in recent years. One at Sotheby's *Modern Post-War British Art* on 12th July 2013 (Lot 130) and the other at Christie's *Modern British and Irish Art* 15th July 2015 (Lot 139).

This piece was sold directly by the artist to the Miles family, who inspired its creation, and it has remained in the Miles family until today.

Literature: *Michael Ayrton: Drawings and Sculpture* (1962), plate 58 for another cast of the same work.

(1)

£3,000 - £5,000



Lot 325

325* **After Enzo Plazzotta (1921-1981).** *Girl on the Beach*, circa 1978, bronze with a dark brown patina, unsigned, height (including base) 30.5 cm (12 ins)

(1)

£500 - £800

326AR* **Coventry (Terence, 1938-2017).** *Flying Wings III*, bronze with pale green verdigris patina, incised initials 'TC' and foundry stamp to top side of base, 77 cm (30 1/4 ins) x 38.5 cm (15 1/8 ins)

Provenance: Purchased by the current owner from Pangolin Editions, Chalford, Gloucestershire.

After studying at Stourbridge School of Art and the Royal College of Art, Coventry left London to establish a career as a farmer on the South Cornish coast. 'After twenty-five years farming in Cornwall, Terence Coventry returned to his first love, sculpture.' (Pangolin London Gallery).

(1)

£1,000 - £1,500



Lot 326

327AR* **Broderick (Laurence, 1934-2024)**. Donald the Dolphin 1995, *bronze sculpture, modelled as a dolphin over rocks, signed 'Laurence Broderick Donald The Dolphin A/C 1995'*

Laurence Broderick (1935-2024) was a British sculptor. His best-known work is 'The Bull', which was erected in 2003 at the Bull Ring, Birmingham.
(1) £700 - £1,000



Lot 327

328* **Campbell (Anna, 1965-)**. Pufferfish, *bronze with verdigris patina, signed with initials underneath 'A.C.', 22 cm long*

Anna Campbell is an Irish sculptor, born in Newry, County Down in the North of Ireland. She studied sculpture at the Crawford College of Art in Cork and in the early nineties moved to England, where she worked for four years at Pangolin Editions, Gloucester.
(1) £200 - £300



Lot 328

20TH CENTURY PRINTS



Lot 329



Lot 330

329AR* **Raverat (Gwen, 1885-1957)**. Travellers, 1909, wood engraving on wove paper, signed and titled in pencil, The Redfern Gallery, 27 Old Bond Street, W.1 in pencil to verso of window mount, affixed to backing paper with adhesive to upper and lower margins, image size 7.9 x 10.1 cm (3 x 4 ins), sheet size 8.9 x 10.4 cm (3 1/2 x 4 ins), window mounted

Selborne & Newman 16.

(1)

£100 - £150

330* **Helleu (Paul César, 1859-1927)**. Miss Taylor, circa 1900, etching with drypoint printed in bistre and red, signed in pencil lower right, gallery label to frame verso, areas of scattered staining, mount aperture 57 x 35.5 cm (22 1/2 x 14 ins), framed and glazed

(1)

£300 - £500



331* **Sleigh (Bernard, 1872-1954)**. The Galleon, watercolour and gouache on wove paper, heightened with white, underdrawn in pencil, signed and titled to sheet verso, a mystical view of a galleon resting on the seabed, painted almost to the sheet edges, sheet size 20.5 x 28.7 cm (8 x 11 1/4 ins), unframed

(1)

£200 - £300



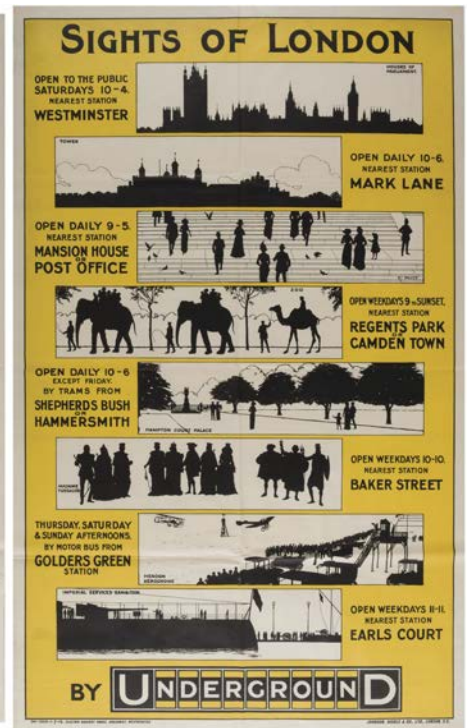
Lot 332



Lot 333



Lot 334



332* **Kasimir (Luigi, 1881-1962)**. Wien, colour etching with aquatint, signed in pencil to centre of lower margin, plate size 20 x 32 cm (8 x 12 1/2 ins), framed and glazed (48 x 58 cm), and The Middle Tower, Tower of London, 1913, colour etching with aquatint, signed in pencil to centre of lower margin, plate size 48.5 x 39 cm (19 x 15.3 ins), framed and glazed (74 x 64 cm), and four further etchings (some with aquatint) by other artists, all views of Vienna, including the Staatsoper and Karlskirche, framed and glazed, the largest 42 x 33.5 cm, together with

Austin (Robert Sargent, 1895-1973). Woman Praying, 1927, copper engraving on cream FJ Head wove paper, signed and numbered 69/75 lower left, plate size 20.1 x 15.5 cm (8 x 6 1/4 ins), framed and glazed (41 x 35 cm), plus **Walcot (William, 1874-1943)**. Giudecca No. 2, Venice, 1913, etching on paper, signed lower right, plate size 10 x 18.7 cm (4 x 7 1/4 ins), framed and glazed (31.5 x 38.5 cm), together with two further etchings of Venice, one by Louis Conrad Rosenberg, framed and glazed, the largest 38 x 42 cm

Dodgson 76 (Austin).
(10)

£200 - £300

333* **London Underground poster**. Paddington New Station, Opens December 1st [1913], colour lithograph designed by Charles Sharland for the Underground Electric Railway Company, printed by Waterlow & Sons, print code 1012. 1000. 10.11.13, 101.5 X 63 cm, small crease at foot, old folds

Advertisement for the opening of the Bakerloo line underground station at Paddington in December 1913.

(1)

£200 - £300

334* **London Underground posters**. Underground. For the Centre of All Things, Charing Cross, [1913], colour lithograph, designed by Joseph Pennell, printed by the Westminster Press, 'No. 5' printed to top right, proof copy? (with pencil marks and measurements to margins, 101.5 x 65 cm, old folds, together with Sights and Sounds of London by Underground, [1913] colour lithograph, printed by Johnson, Riddle & Co. for Electric Railway House, Westminster, printing code 741-1000-1-7-13, 101.5 x 63 cm, old folds, plus Hampton Court By Tram, [1914], colour lithograph, designed by Paul Rieth, printed by Thomas Way, London, printing code 1107. 1000. 9.1.14, 76 x 50.5 cm, old folds, and Belgian & Allies Aid League. Will you help these sufferers from the war to start a new home. Help is better than sympathy, circa 1916, monochrome lithograph, designed by Frank Brangwyn, 101.5 x 76 cm, old folds

(4)

£200 - £300



Lot 335



Lot 336

335* Sparks (Nathaniel, 1880–1956). Six original copper engraving plates: St. James's Palace, Old Gateway, Lincolns Inn, Portrait of Maurice Cockin, A Shipyard at Rye, Hogarth's Sister, Portrait of Nathaniel Sparks Snr 1843–1922, six copper engraving plates, each 26 x 32 cm, 29 x 21 cm, 19 x 15 cm, 24 x 35 cm, 29 x 25 cm, 17 x 11 cm respectively, together with 8 engravings by Sparks, including several of the above-mentioned, most signed by the artist in pencil, plus an original copper engraved plate of a trade card for Nathaniel Sparks Snr; 'Nathl. Sparks, Repairer and Maker of Bows, Violins, Cello + Bass, Stuart St, Barton Hall, Bristol, circa 1860, 6 x 11 cm, and an unfinished original copper engraved plate after the self-portrait of Velázquez, 27 x 33 cm

(16)

£300 - £400

336* Austen (Robert Sargent, 1895–1973). The Bell No 2, 1927, copper line engraving on laid paper, signed in pencil, with title to lower left corner of sheet, with margins, plate size 11.4 x 15.7 cm (4 1/2 x 6 1/4 ins), sheet size 26 x 19.5 cm (10 1/4 x 7 3/4 ins), unframed, plus Italian Fair, 1923, etching on cream laid paper, signed in pencil, with margins, plate size 9.2 x 13.8 cm (3 1/2 x 5 1/2 ins), sheet size 19 x 22 cm (7 1/2 x 8 3/4 ins), unframed, and Rain and Smoke, Leverkusen, 1919, etching on wove paper, signed in pencil, with margins, tipped onto to backing board with tape to sheet verso, plate size 11.2 x 11 cm (4 1/2 x 4 1/2 ins), sheet size 26 x 20.5 cm (10 1/4 x 8 ins), window mounted, and two further prints by the same artist, including Boy and Calf and Angel of Saint Matthew, Orvieto, each signed in pencil, the largest sheet 19.7 x 22.4 cm, unframed

(5)

£200 - £300



337* Banks (Harry, 1869–1947). Bristol docks, circa 1920, two original copper etched plates of Bristol docks, 20 x 31.5 cm each, plus another original copper etched plate by Harry Banks of a resting calf with hens in a barn, 14 x 24 cm, accompanied by a sheet of cow pencil sketch studies, 10 x 27 cm, together with Hay (William Robert, 1886–1964). Henley on Thames and Bend at Walton Bridge, River Thames, 20th century, original copper etched plate, 20 x 30 cm, plus one other copper etched plate

Harry Banks was born in London, and educated at Goldsmith's College. In 1902 he moved to Dorset. He also spent part of his time living in Bristol, while his daughter attended school there. Examples of his prints of Bristol are held at the City Museum and Art Gallery. He exhibited widely at the Royal Academy, Royal West of England Academy, the Paris Salon and elsewhere.

(6)

£200 - £300



338* **Brangwyn (Frank, 1867-1956)**. Church of St. Nicholas, Paris, etching wove paper, signed in pencil to lower right, 35 x 65 cm (13.7 x 25.5 ins) mount aperture, framed and glazed (90 x 98 cm), together with The Monument, London, etching in brown on cream wove paper, 70 x 45 cm (27.5 x 17.7 ins) mount aperture, water stain to upper left corner of mount, framed and glazed (104 x 73 cm) (2) £300 - £400



340AR* **Purrmann (Hans, 1880-1966)**. Bathers by the Seashore, drypoint etching, signed in pencil to lower right margin, 26 x 31.5 cm (10 1/4 x 12 3/8 ins) mount aperture, framed and glazed (44 x 54 cm), printed P. & D. Colnaghi & Co. Ltd label loosely contained in clear wallet to verso (1) £400 - £600



339* **Feininger (Lyonel, 1871-1956)**. Dorf, woodcut, published in Das Kunstblatt in 1920, artist's name, title and medium printed to lower margin, plate size 17.3 x 19.6 cm (6 3/4 x 7 3/4 ins), mounted, framed and glazed (31 x 33.5 cm) (1) £100 - £150



341* **Whydale (Ernest Herbert, 1886-1952)**. Horse and cart, etching with drypoint, signed in pencil, plate size 25 x 29.8 cm (9 3/4 x 11 3/4 ins), framed (1) £100 - £150



Lot 342



Lot 343

342* **Corinth (Lovis, 1858-1925)**. *Bäume in der Sonne*, Tiergarten, Berlin, 1920-21, drypoint etching on pale cream wove paper, from the Tiergarten series, from the published edition of 100, signed and numbered 31/100 in pencil, a strong, clean impression with full margins, faint mount stain, later German provenance notes in pencil to verso, plate size 22 x 30 cm (8 1/2 x 12 ins), sheet size 37.8 x 53 cm (14 7/8 x 21 ins), framed and glazed, with handwritten description by Robin Garton to verso of frame on a Garton & Co. printed label

Provenance: From handwritten notes to verso of the sheet: Berlin Museum (Aukauf 950); Galerie Pels-Leusden, Berlin (by 1974); Robin Garton (1945-2015), with his handwritten label to verso of frame.

Müller 478; Carey and Griffiths, *The Print in Germany 1880-1933*, British Museum (1984), 62.

'This is one of a sequence of six drypoints made in the Berlin Tiergarten in the winter of 1920-1 (Müller 474-9). The prints vary considerably in size and were separately published in different editions by various publishers, although apparently originally commissioned as a series by E.A. Seeman (cf. Thomas Corinth, 1979, p. 276). Like all of Corinth's landscapes, this would have been drawn directly from nature' (Carey and Griffiths).

(1) £300 - £500

343 **Jones (David, 1895-1974)**. *Gulliver seized by a Monkey*, 1924, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, the full sheet, image size 12 x 5 cm (4 3/4 x 2 ins), unframed, together with 22 further wood engravings on japon, spilt across 15 sheets by the same artist, some duplicates, including: *Crucifixion, Employer and Wage-slave, Husband leaving Wife, Ship and longboat in bay, Gulliver on bridge, Easle flies off with box, Aspidistra, Witanbel Watloo, Gulliver cuts down trees, Madonna & Child with SS Dominic & Francis, Nativity with Cross & Star, etc.*, the majority printed from the original block, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, one, two or three images per sheet, each the full sheet, unframed

(16) £500 - £800



Lot 344

344* Jones (David, 1895-1974). A Child's Rosary, 1924, wood engravings on japon, the full set of 14 engravings on four sheets, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, the full sheets, three or four images per sheet, each image approximately size 5.2 x 10.2 cm (2 x 4 ins), sheet size 30 x 23 cm (12 x 9 ins), unframed

The fourteen images are: The Annunciation, The Visitation, The Nativity, The Presentation, The Finding in the Temple, The Scourging at the Pillar, The Crowning of Thorns, The Carring of the Cross, The Crucifixion, The Resurrection, The Ascension, The Descent of the Holy Ghost, The Assumption, and The Coronation of the B.V.M.

(14)

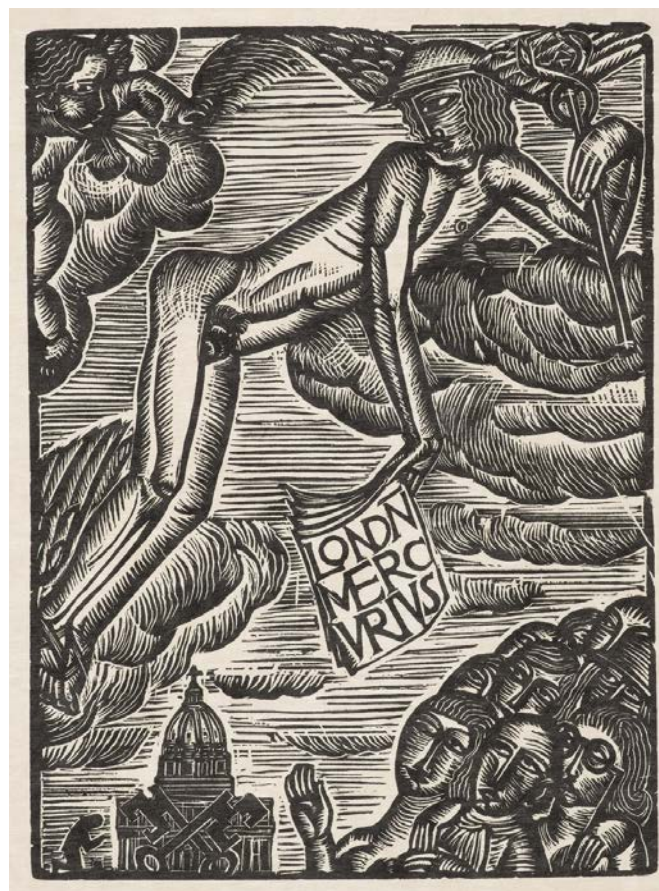
£200 - £300



345* Jones (David, 1895-1974). David Jones and Pepler on Pegasus, 1924, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, the full sheet, image size 11 x 7 cm (4 1/4 x 3 ins), unframed, together with 37 further wood engravings on japon, spilt across 23 sheets by the same artist, including: Gulliver cuts down trees, Gulliver seized by a monkey, Cockrel, Female Yahoo, Abraham Lincoln, Death of Absalom, Cain kills Abel, Spode, Madonna & Child, Nativity with Star & Cross, Jack Squire, etc., printed from the original block, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, one, two or three images per sheet, each the full sheet (bar one), unframed

(24)

£400 - £600



346* Jones (David, 1895-1974). Epstein and John, 1924, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, the full sheet, image size 11 x 8 cm (4 1/4 x 3 1/4 ins), unframed, together with 39 further wood engravings on japon, spilt across 23 sheets by the same artist, including Aspidistra, Witanbel Watloo, Dominican Friar, S. Dominic blessing Friar, Eagle flies off with box, Gulliver on bridge, The Resurrection of Christ, The Most Holy Rosary, The Church on the Rock, Jesus before Pilate, etc., a few duplicates, printed from the original block, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, one, two or three images per sheet, each the full sheet, unframed

(24)

£400 - £600



347* Jones (David, 1895-1974). The Bride, 1924, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, image size 11.5 x 8 cm (4 1/2 x 3 1/4 ins), framed and glazed (34 x 26.5 cm), together with twelve scenes from A Child's Rosary, 1924, wood engravings on japon, from the original blocks, three or four images per sheet, each image approximately 5.2 x 10.2 cm (2 x 4 ins), uniformly framed and glazed (36.5 x 27 cm), and four further wood engravings by the same artist, Fishers of Men, Christ sending forth his disciples, Family at the Hearth and Nativity with shepherds and animals, each printed from the original block, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, uniformly framed and glazed, the largest 36.5 x 32 cm (8) £200 - £300



Lot 348

348* Jones (David, 1895-1974). The Church on the Rock, 1924, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, image size 4.5 x 4 cm (1 3/4 x 1 1/2 ins), sheet size 14 x 23.5 cm (5 1/2 x 9 1/4 ins), mounted, and Epstein and John, 1924, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, the full sheet, image size 11 x 8 cm (4 1/4 x 3 1/4 ins), mounted, together with 11 further wood engravings by the same artist, including Aspidastra, Madonna and Child with SS. Dominic and Francis, Holy Ghost as a Dove, Gulliver on bridge, etc., all printed from the original block and published by Douglas Cleverdon at Clover Hill Editions, London, 1981, mostly all mounted (11) £200 - £300



349* Lindsay (Lionel Arthur, 1874-1961). The Swan, 1924, woodcut, signed in the plate, image size 10.0 x 7.2 cm (4 x 2 3/4 ins), framed and glazed, together with a woodcut of pelicans in a landscape, signed in the plate, image size 9.4 x 11 cm (3 3/4 x 4 1/4 ins), framed and glazed (2) £150 - £200



350* Gill (Eric, 1882-1940). Chalice and Host, 1927, wood engraving on thick laid paper, designed as an ordination card for the Rev. Desmond Chute, an unsigned artist's proof, with margins, tipped onto backing card with sheet to tape recto, image size 7 x 4.2 cm (2 3/4 x 1 3/4 ins), sheet size 13.1 x 9.4 cm (5 1/4 x 3 3/4 ins), mounted, together with Book-plate of Evan R. Gill, 1920, wood engraving on thick laid paper, an unsigned artist's proof, tipped onto backing card with sheet to tape recto, image size 4.1 x 5.8 cm (1 1/2 x 2 1/4 ins), sheet size 5.6 x 7.5 cm (2 1/4 x 3 ins), mounted, plus Cupid, 1935, wood engraving on laid paper, a design for a book-plate for Austen St Barbe Harrison and Last Essays, some scattered spotting, image size 6 x 5.5 cm (2 1/2 x 2 1/4 ins), sheet size 12.5 x 9.5 cm (5 x 3 3/4 ins), unframed, and six further prints by the same artist, including two further impressions of Cupid, Tree and Dog, two progress proofs for Lovers, and Spoil Bank Crucifix with additional text related to the Guild of St Joseph and Dominic, various sizes, all unframed and Design for an ecclesiastical statue, pencil on paper, a design for a statue in a niche of the Virgin Mary with the infant Jesus, with an additional smaller study of the infant in her arms, mount aperture 7.2 x 2.8 cm (2 3/4 x 1 1/4 ins), framed and glazed (23.5 x 18.5 cm) Physick 490, 171, 887, 733, 294, & 157.

Provenance: Mary Gill (1878-1961), widow of Eric Gill; Private collection, UK, thence by descent. (10) £300 - £400



351* Lee (Sydney, 1866-1949). Ponte Paradiso, Venice, 1927, wood engraving, image size 330 x 380 mm (13 x 15 ins), with margins, framed and glazed
(1) £150 - £200



Lot 352

352* Gill (Eric, 1882-1940). The Miller's Tale, 1928, wood engraving on handmade laid paper, signed and numbered 4/10 in pencil, from *The Canterbury Tales*, with margins, sheet size 35 x 22 cm (13 3/4 x 8 3/4 ins), unframed, together with *The Reeve's Tale*, 1928, wood engraving on handmade laid paper, signed and numbered 8/10 in pencil, from *The Canterbury Tales*, with margins, some very scattered spotting, a few light creases to top margin (not affecting image), sheet size 33.7 x 22 cm (13 1/4 x 8 3/4 ins), unframed, together with *The Fall of Wolsey*, 1937, wood engraving on Japon, signed and numbered 5/10 in pencil, from *Henry the Eighth*, with margins, sheet size 38.3 x 22.5 cm (15 x 9 ins), unframed
Physick 542, 543, & 928.

Gill made six wood engravings to illustrate Shakespeare's *King Henry VIII* which were published by the Limited Editions Club in 1939 in an edition of 1950 copies. The present work comes from the separate edition of only ten impressions, which was numbered and signed by the artist.
(3) £300 - £500



353* Lee (Sydney, 1866-1949). *The Sleeping Square*, circa 1928, aquatint, signed in pencil to lower right, 39 x 45 cm (15 1/4 x 17 3/4 ins), sheet size 41 x 47 cm (16 x 18 1/2 ins), framed and glazed (62.5 x 66.5 cm)

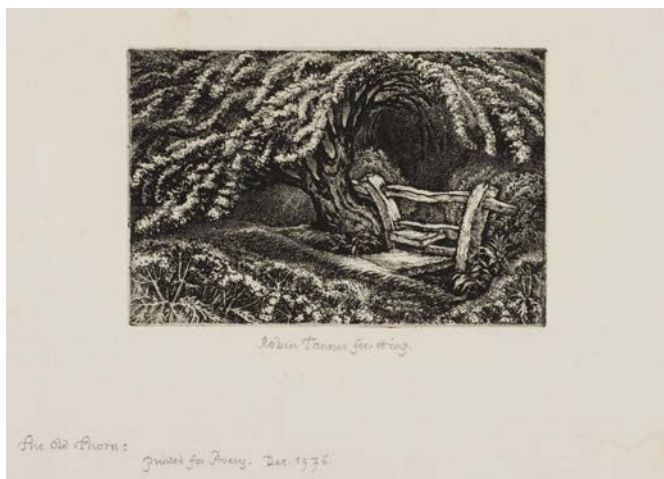
Born in Manchester, Lee was a wood-engraver, etcher and painter. He studied at Manchester School of Art and in Paris, in 1894, at the Académie Colarossi. He worked extensively on the Continent and from 1900 exhibited at the Royal Academy and the New English Art Club of which he was a member from 1906-1920. He was elected to the ARA in 1922 and the Royal Academy in 1930.
(1) £100 - £150



354AR* **Tanner (Robin, 1904-1988)**. Meadow Stile, 1970, etching on cream laid paper, signed in pencil, a separate impression printed by the artist, aside from the edition of 100 published by Heather and Robin Tanner, Robin Garton in 1978 and the edition of 25 published by Garton & Cooke in 1984, additionally inscribed by the artist to the lower margin 'The Meadow Stile : This impression was printed for Avery Baines at the Old Chapel Field Press, Kington Langley, Wiltshire', likely the second state (of 2), with margins, plate size 20 x 14.7 cm (8 x 6 ins), framed and glazed (32 x 24.5 cm)

Garton 24 (ii/ii).
(1)

£200 - £400



Lot 355

355AR* **Tanner (Robin, 1904-1988)**. The Old Thorn, 1976, etching on cream laid paper, signed in pencil, the fourth state (of 4), a separate impression printed by the artist, aside from the edition of 12 published by the artist in 1976, additionally inscribed by the artist to the lower edge of the sheet 'The Old Thorn : printed for Avery. Dec. 1976.', the full sheet, plate size 9.9 x 15 cm (4 6 ins), sheet size 22 x 26.6 cm (8 1/2 x 10 1/4 ins), unframed

Garton 34 (iv/iv).
(1)

£400 - £600



356AR* **Tanner (Robin, 1904-1988)**. Wiltshire Hedger, 1928, etching on 19th-century paper, signed in pencil, the second state (of three), a separate impression printed by the artist, aside from the edition of 50 by Nicholson published in 1928, additionally inscribed by the artist to the lower edge of the sheet 'This impression, on paper made in 1813, was printed for Avery Baines at Kington Langley', evenly toned, plate size 9.9 x 14.9 cm (4 x 6 ins), framed and glazed (20.5 x 24 cm)

Garton 7 (ii/iii).
(1)

£300 - £500



357AR* **Tanner (Robin, 1904-1988)**. Wiltshire Roadmaker, 1928, etching on laid paper, signed and numbered 28/50 in pencil, from the edition of 50 impressions published by Penn Print Room in 1974, partial watermark '1399' to upper right edge of sheet, light even toning, plate size 98 x 15.0 cm (4 x 6 ins), sheet size 233 x 288 mm (9.1 x 11.4 ins), framed and glazed (23 x 28.5 cm)

Garton 6 (iv/iv).
(1)

£200 - £300



358* **Ravilious (Eric, 1903-1942)**. The Three Holy Children, from The Apocrypha, 1929, wood engraving, on paper, a signed proof of the illustration on page 280 of The Apocrypha published by Cresset Press in 1929, signed and titled in pencil by the artist to lower blank margin, image size 179 x 125 mm (7 x 5 ins), with margins, framed and glazed

Greenwood, *Ravilious Engravings* (2008), page 86.

The Song of the Three Holy Children was one of three illustrations Ravilious produced for the Cresset Press edition of the Apocrypha in 1929, printed at the Curwen Press. Each of the fourteen chapters was illustrated by a different artist.

(1) £500 - £800



359AR* **Tanner (Robin, 1904-1988)**. Wiltshire Woodman, 1929, etching on cream laid paper, an early impression which should be noted for its depth and richness, printed by the artist himself in 1939, signed lower right 'Robin Tanner. 1939, fec. et imp.', additionally inscribed to the lower margin in pencil 'Etching: Wiltshire Woodman. Exhib. R.A., and R.P.E., 1940.', with margins, plate size 11.6 x 13.7 cm (4 1/2 x 5 1/4 ins), sheet size 19.4 x 23.1 cm (7 1/2 x 9 ins), unframed Garton 12 (ii/ii).

First published in 1930 in an edition of 40 by XXI Gallery. Published in 1974 in an edition of 50 by Penn Print Room. Published in 1984 in an edition of 12 by Garton & Cooke.

(1) £300 - £500

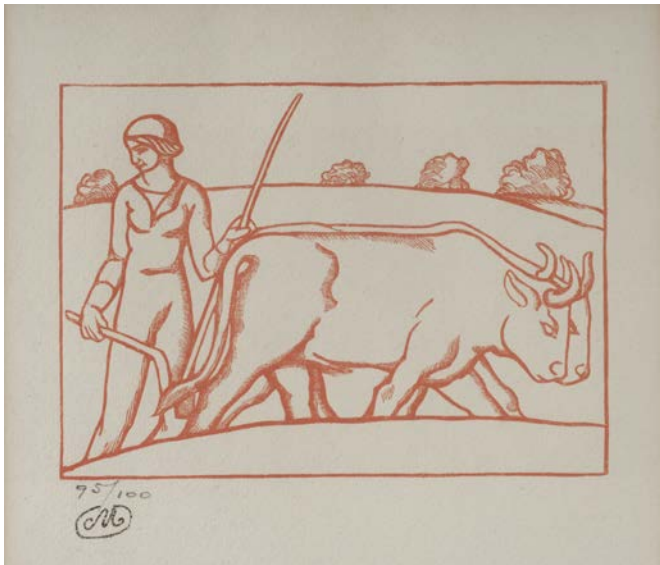
360* **Kasimir (Luigi, 1881-1962)**. Brooklyn Bridge, New York, circa 1930, etching printed in colours, signed in pencil to lower margin, pale mount stain, generally in very good condition, plate size 29.5 x 43.7 cm (11 3/4 x 15 1/8 ins), with full margins, together with New York Public Library, circa 1930, etching printed in colours, signed in pencil to lower margin, pale mount stain, generally in very good condition, plate size 43.2 x 30 cm (17 1/8 x 11 3/4 ins), with full margins, plus Park Avenue, New York, circa 1929, etching printed in colours, in an edition of about 100 impressions, signed in pencil to lower margin, pale mount stain, generally in very good condition, plate size 44.5 x 27.3 cm (17 1/2 x 10 3/4 ins), with full margins, and The Minaret, New York, 1927, etching printed in colours, in an edition of about 100 impressions, signed in pencil to lower margin, very pale mount stain, paper to verso skinned by mount tabs at upper corners, generally in very good condition, plate size 45.2 x 27.7 cm (17 3/4 x 10 7/8 ins)

The fourth item: A view of Fifth Avenue, New York.

(4) £500 - £800



Lot 360



361* **Maillol (Aristide, 1861-1941)**. Oxen working the Fields & Pruning Vines, from Les Georgiques by Virgil, two woodcut illustrations, both with the artist's watermark to lower left and limitation 95/100 in pencil to lower left, plate size 12 x 9.5 cm (4 3/4 x 3 3/4 ins), individually framed and glazed (33 x 39.5 cm)

Each limited edition 95/100.
(2)

£100 - £150

362* **Sleigh (Bernard 1872-1954)**. Elfland, woodcut printed in two colours on wove paper, signed and titled in pencil, additionally signed with monogram in the plate, inscribed in pencil to lower margin 'No 6 2nd edition', plate size 22.4 x 39 cm (8 3/4 x 15 1/4 ins), sheet size 36.9 x 50.7 cm (14 1/2 x 20 ins), unframed

(1)

£200 - £300



Lot 363



Lot 362

Each lot is subject to a Buyer's Premium of 22%
(Lots marked * 26.4% inclusive of VAT @ 20%)

363 **Braque (George, 1882–1963)**. *Eurybia and Eros*, 1932, *etching on wove paper, used as an illustration in Theogony by Hesiod, the full sheet, light mount staining, plate size 36.4 x 29.9 cm (14 1/4 x 11 3/4 ins), sheet size 56.5 x 37.9 cm (22 1/4 x 15 ins), unframed, plus Miró (Joan, 1893–1983). Plate VI from *Joan Miro by Jacques Prevert and Georges Ribemont-Dessaignes*, 1956, *lithograph in colours on wove paper, published by Maeght and printed by Mourlot, the full sheet, tipped onto backing board, sheet size 23 x 19.8 cm (9 x 8 ins), unframed**

Miró: Mourlot 237.

(2)

£200 - £300



364* **Sleigh (Bernard 1872–1954)**. *Tintagel*, 1934, *woodcut printed in two colours on wove paper, signed and titled in pencil, additionally signed and dated in the plate, fixed to mount to sheet recto, image size 22.5 x 38.5 cm (8 3/4 x 15 ins), sheet size 36.5 x 46.5 cm (14 1/4 x 18 1/4 ins), mounted, plus Mevagissey Boathouse, woodcut on wove paper, signed and titled in pencil, additionally signed and dated in the plate, fixed to mount to top margin of sheet recto, image size 19.5 x 27.5 cm (7 3/4 x 10 3/4 ins), sheet size 29.5 x 41.5 cm (11 3/4 x 16 1/4 ins), mounted*

(2)

£150 - £200



Lot 365

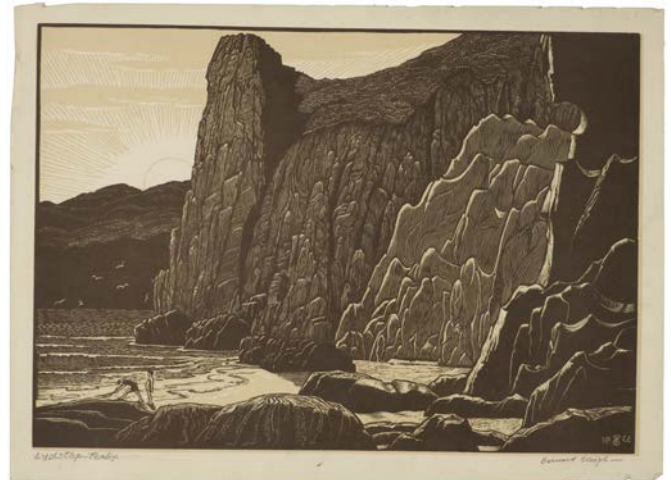
365* **Ravilious (Eric, 1903–1942)**. *Steam train and Aeroplane*, 1935, *wood engraving on wove paper, issued as a Christmas card for the Golden Cockerel Press [and sent to the artist William McCance], printed by the Golden Cockerel Press, signed in ink by Christopher Sandford, with an additional manuscript note by Sandford discussing McCane's artist wife Agnes Miller Parker, sheet folded as issued, image size 6.3 x 10.2 cm (2 1/2 x 4 ins), unfolded sheet size 17 3/4 x 25.5 cm (7 x 10 ins), unframed*

Greenwood, *Ravilious Engravings* (2008), page 212.

This wood engraving was originally used as a headpiece to the opening text on page 5 of L.A.G. Strong's book *The Hansom Cab and The Pigeons: Being Random Reflections upon the Silver Jubilee of King George V*, published by the Golden Cockerel Press in 1935.

(1)

£200 - £300



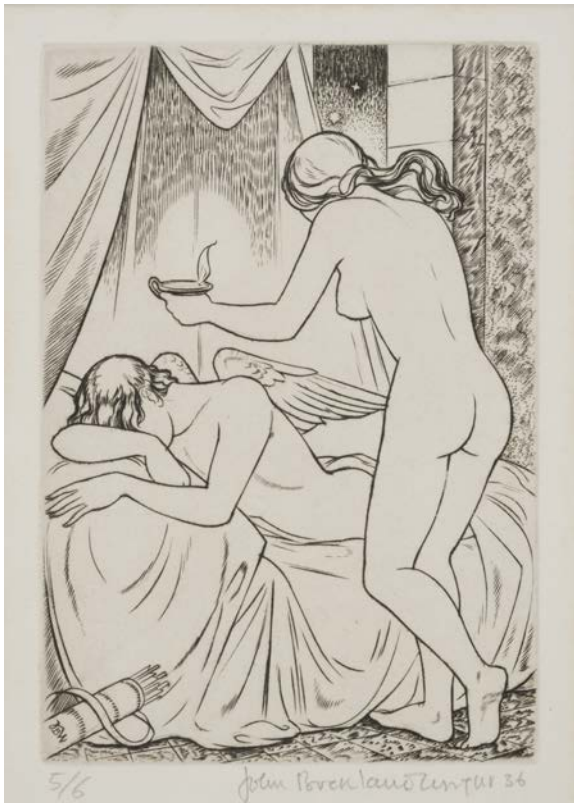
366* **Sleigh (Bernard 1872–1954)**. *Lydstep, Tenby*, 1935, *woodcut printed in two colours on wove paper, signed and titled in pencil, additionally signed and dated in the plate, image size 19.9 x 28.2 cm (7 3/4 x 11 ins), sheet size 22.5 x 30.5 cm (8 3/4 x 12 ins), unframed, plus Under the Sea, woodcut printed in colours on thin wove paper, signed and titled in pencil, image size 14.4 x 14.6 cm (5 3/4 x 5 3/4 ins), sheet size 26 x 20.4 cm (10 1/4 x 8 ins), unframed, together with two further colour woodcuts by the same artist: The Old Crown Inn, Deritend and The way the River runs down to the Sea, signed or initialed, the largest sheet 14.5 x 19.5 cm, unframed*

(4)

£200 - £300



Lot 367



Lot 368

367AR* **Tunncliffe (Charles Frederick, 1901-1979)**. The Shorthorn Bull, 1935, wood engraving on pale cream thin japan paper, from the published edition of 50 impressions, signed and numbered 35/50 in pencil, image size 23 x 30.5 cm (9 x 12.1 ins), framed and glazed

Literature: Meyrick and Heuser 120.
(1)

£700 - £1,000

368* **Buckland Wright (John, 1897-1954)**. The Marriage of Cupid and Psyche, circa 1936, etching on wove paper, signed and '5/6' in pencil to lower margin, plate size 13 x 9 cm (5 1/8 x 3 1/2 ins), mounted, framed and glazed (33 x 27.5 cm)

(1)

£150 - £200



369* **Ravilious (Eric, 1903–1942)**. *The Grape House*, 1936, *colour lithograph on thick wove paper, issued as a Christmas card for Sir Stephen and Lady Tallents, likely printed by Curwen Press, London, with a typed greeting to the inside and a brief note about the image and artist to the verso, sheet folded as issued, image size 20.3 x 14.6 cm (8 x 5 3/4 ins), unfolded sheet size 40.5 x 29 cm (16 x 11 1/2 ins), unframed*

An exceptionally rare example of this unique and characterful impression, which it seems was only used as a Christmas card and distributed privately. No other examples have been found at auction. Only one example appears in the collection of an institution, which can be found in the Victoria & Albert Museum, accession number C.17384.

Further research has unearthed details of written correspondence between Ravilious and Sir Stephen Tallents, dated between 16 September and 1 October [1936], where the two discuss the design of the Christmas card:

'... It is very nice of you to ask me to design a Christmas card. In the ordinary way I would do it, but now I am in the throes of engraving for Gilbert White's Selborne: there are thirty engravings and I have promised the Nonesuch to do nothing else until they are finished. ... But as an idea I am sending this lithograph. ... If ... you think it might be suitable I'll give it you - that is to say the three plates of the colours. ... This greenhouse was done for fun as an experiment. ...'

'Yes I should think Curwen's would be the best printer for this job, and actually Oliver Simon has already run it. ... I agree about the text inside with one modification which is that I feel rather strongly that I shouldn't be in the middle of your Christmas Greetings. If Oliver cares to set my name up let it be small and inconspicuous and in a corner. ...'

With thanks to John Wilson (manuscripts.co.uk) for allowing us to reproduce the above quotes.

Sir Stephen Tallents (1884–1958) was a writer, philanthropist, the founder of public relations in Britain and arguably the world's first multi-media entrepreneur.

(1) £500 - £800



370AR* **Beaumont (Leonard, 1891–1986)**. *Christmas Card Design*, 1937, *linocut on thin card, 189 x 367mm (7 1/2 x 14 1/2in)*

Dickson 92.
(1)

£200 - £300



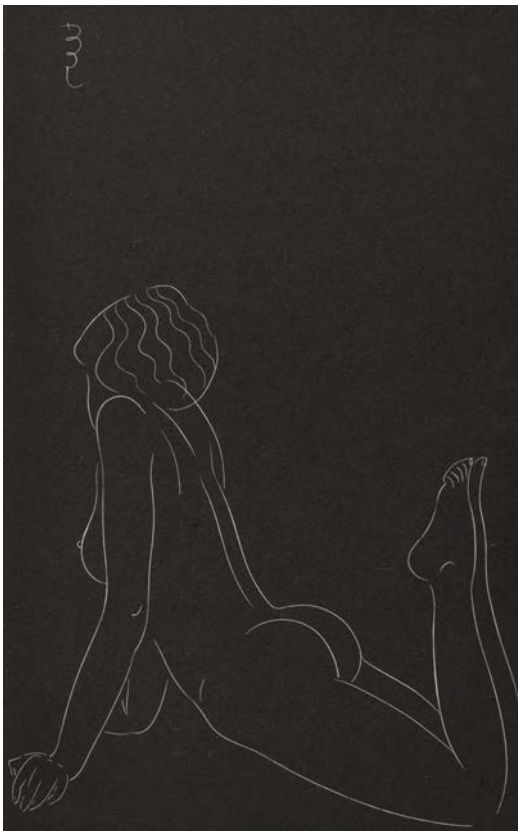
371AR* **Holloway (Edgar, 1914–2008)**. *The Turban (Self-Portrait No. 9)*, 1937, *etching with plate tone on pale cream handmade paper, from the published edition of 50 impressions, signed and numbered 47/50 in pencil to lower margin, titled and dated to lower left of the sheet edge, plate size 127 x 103 cm (5 x 4 ins), sheet size 176 x 156 mm (6 x 7 ins), window-mounted*

Meyrick (1996) 108.
(1)

£400 - £600



Lot 372



Lot 373

372* **Sandford (Lettice, 1902-1993)**. Two girls embracing, circa 1937, zinc engraving on handmade wove paper, signed and numbered 13/16 in pencil, tipped onto backing board, an unused design for a Golden Cockerel Press book, most likely the Golden Cockerel Greek Anthology, published in 1937, plate size 23.5 x 16 cm (9 1/4 x 6 1/4 ins), sheet size 30.5 x 21.5 cm (12 x 8 1/2 ins), mounted, plus **Jackson (H. J., 1938-)**. Beached, 1988, linocut on wove paper, signed, titled, dated and numbered 84/100 in pencil, tipped onto backing board, image size 19.5 x 14 cm (7 3/4 x 5 1/2 ins), mounted, together with four further prints by Lawrence Mynott, Kenneth Oliver, Rosamund Jones, and Chloe Cheese, signed, the largest sheet 29.5 x 20.5, mounted

(6)

£150 - £200

373* **Gill (Eric, 1882-1940)**. Twenty-Five Nudes, 1938, wood engravings on wove paper, the full set of 26, as issued in *Twenty-Five Nudes*, London: J. M. Dent & Sons Ltd for Hague & Gill Ltd, first edition, each sheet 22.3 x 13.5 cm (8 3/4 x 5 1/4 ins), in the original red cloth, gilt decoration to front board and gilt lettering to spine, upper joint cracked, lacking dust jacket, slim 8vo

(1)

£200 - £300



374* **French (Cecil, 1879-1953)**. A small archive of approximately 100 wood engravings, woodcuts, lithographs and etchings, including: *The Mad Queen*, *The Rose of Dream*, *Kathleen Ni Houlihan*, *A Tragic Poet*, *Tannhäuser*, *The Threshold of Vision*, *Into the Night*, *Two Worlds*, etc., various sizes, 36 x 24 cm (14 x 9 1/2 ins), and smaller, mostly signed in pencil, a few with title in pencil to lower margin, some duplicates, loosely contained in a folder

Provenance: David Gould (1922-2004), art dealer, connoisseur, and founder of the Taranman Gallery with Christopher Hewett.

The artist and art collector Cecil French was born in Dublin. He trained at the Royal Academy Schools, London, and at Sir Hubert von Herkomer's School at Bushey, Hertfordshire. Letters written by Charles Ricketts (1866-1931) and Charles Shannon (1863-1937) to French are held by the Houghton Library, Harvard University.

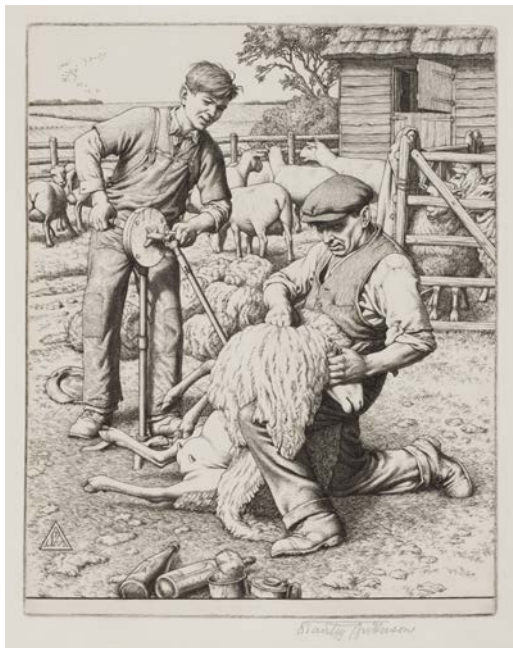
(a folder)

£200 - £300



375* **Ashwin, 1888-1966**. A Cotswold Valley, 1941, Autumn Wood, circa 1935, Night Landscape with Carnival Figure, circa 1935, The Road to Bethlehem, 1931, & Thatched Cottage amongst Trees, circa 1935, together five wood engravings produced as Christmas cards, the first with hand-colouring, the third signed with initials, sheet sizes 12 x 14 cm, 16 x 14 cm, 13 x 9 cm, 22 x 13 cm, 15 x 11 cm respectively, together with 26 other woodblock, lithograph and linocut Christmas and greetings cards all designed by Robert Ashwin Maynard, circa 1930s-1950s, mostly printed at Raven Printers Ltd, London, sent by Robert and Alice Maynard and various other artist friends to William McCance (1894-1970) and Agnes Miller Parker (1895-1980), similar sizes)

Provenance: William McCance (1894-1970) and Agnes Miller Parker (1895-1980). (31) £200 - £300



Lot 376

376AR* **Anderson (Stanley, 1884-1966)**. Sheep Shearing, 1941, copper line engraving on pale cream laid paper, signed in pencil, a fine impression, a proof aside from the published edition of 50 prints, titled 'Sheep-shearing'- Line Engraving' by the artist in the lower margin, bearing the Chicago Society of Etchers blindstamp, with margins, remnants of old adhesive to upper blank margin, plate size 19 x 15 cm (7 1/2 x 6 ins), sheet size 30.3 x 21 cm (12 x 8 1/4 ins), unframed Literature: Meyrick & Heuser 233.

(1)

£200 - £400



377AR* **Sutherland (Graham, 1903-1980)**. Three illustrations to Francis Quarles' 'Hieroglyphics', 1943, three colour lithographs printed on two sides of one sheet (as issued), one with central fold (as issued), printed by the Baynard Press and published in Poetry London, Vol. 2, No. 9 (there was also an edition of 50 numbered and signed copies), old staple holes, 24.5 x 27 cm (9.6 x 14.5 ins), unframed

Tassi 46, 47, 48.

(1)

£300 - £500



378* **Craxton (John, 1922-2009)**. Four lithographs from the Poet's Eye, 1944, lithographs in colour, including Clawed Form and three others, printed by W. S. Cowell, multi-aperture mount, each aperture 12.5 x 19 cm (5 x 7 1/2 ins), framed, together with Colquhoun (Robert, 1914-1962). Four lithographs from Poems of Sleep and Dream, 1947, lithographs in colour, multi-aperture mount, each aperture 16.5 x 10 cm (6 1/2 x 4 ins), framed

(2)

£200 - £300



379* **Mackley (George, 1900-1983)**. Downland Church, wood engraving on thick wove paper, signed, titled and numbered 8/90 in pencil, printed greeting to the inside of the card, sheet folded as issued, image size 7.5 x 10 cm (3 x 4 ins), unfolded sheet size 24 x 30 cm (9 1/2 x 11 3/4 ins), unframed, together with three further Christmas cards, each featuring a wood engraving by George Mackley, one signed, numbered 66/75 and titled 'The Dark Cloud', each with a printed greeting to the inside of the card, the largest image 7.5 x 10 cm (3 x 4 ins), unframed
(4) £200 - £300



380* **Bostock (James Edward, 1917-2006)**. Ducks in the Wood, 1946, wood engraving, from the published edition of 30 impressions, signed, dated, titled, and numbered 'Ed: 30', image size 125 x 173 mm (5 x 6 7/8 ins) with margins, framed and glazed, with artist name, title and date inscribed to verso, and printed address label to verso
(1) £150 - £200

James Bostock studied at the Royal College of Art under Eric Ravilious and Paul Nash. The present work was the artist's diploma print on election as an associate of the Royal Society of Painters-Etchers and Engravers, and was first exhibited at their annual exhibition in 1947.



381* **Holland (Dudley, 1915-1956)**. Pollard Oak, 1946, linocut in colours on japan, from the published edition of only 50 impressions, signed, dated, titled and numbered 6/50 in pencil to lower margin, 31 x 18.5 cm (12 x 7 1/4 ins) mount aperture, later gilt frame, glazed
(1) £200 - £300

A similar linocut study of entitled *Beech Log*, also dating from 1946 was sold by Abbot & Holder, London.

Dudley Holland studied at Chelsea School of Art, and declined a scholarship to study at the Royal College of Art to take up teaching, being appointed Head of York Art School in 1949, moving to Gilford School of Art as Principal in 1951. An exhibition at York Art Gallery in 1950 entitled *Two Modern Artists*, where he exhibited both linocuts and paintings which included 41 paintings, 13 gouaches, and 9 linocuts. He died in a motorcycle accident in 1956 at the age of just 40.



382* **20th Century Prints.** A collection of approximately 68 prints, 20th century, lithograph, etching, aquatint, engraving and photolithographic, various papers, by or after Peter Frith, Elizabeth Morris, Donald Wilkinson, Jim Pattison, Dale Baker, Alastair Clark, Sydney Lee, Jane Whelan, Armand Henri Nakache, Sergio Sarri, some signed, various sizes and conditions, unframed (approx. 68) £300 - £500



384AR* **Ayrton (Michael, 1921-1975).** Third City (3rd Study), 1954, monotype, signed in pencil to lower right, inscribed by the artist with title to verso, sheet size 22.5 x 15.5 cm (8 7/8 x 6 1/4 ins), period frame, glazed

Provenance: Mercury Gallery, London; Estate of Nicholas and Frances McDowall.

The present work is a study for the back cover of Wyndham Lewis's *The Human Age* (books 2/3), published by Methuen in 1955.

(1)

£300 - £400



383* **Gibbins (Robert, 1889-1958).** Riverside Scene, wood engraving on Japon, sheet size 10 x 13.5 cm (4 x 5 1/4 ins), tipped onto backing board, mounted, plus **Lawrence (John, 1933-).** Luke Hansard, 1991, three wood engravings on a single sheet of wove paper, signed, titled, dated and numbered 66/100 in pencil, each image size 5.5 x 10.2 cm (2 1/4 x 4 ins), sheet size 28.5 x 21 cm (11 1/4 x 8 1/4 ins), tipped onto backing board, mounted, together with four further wood engravings by Ian Stephens, Claire Dalby, Miriam Macgregor and Richard Shepherd, all signed, the largest sheet 16 x 22 cm, mounted (6) £150 - £200

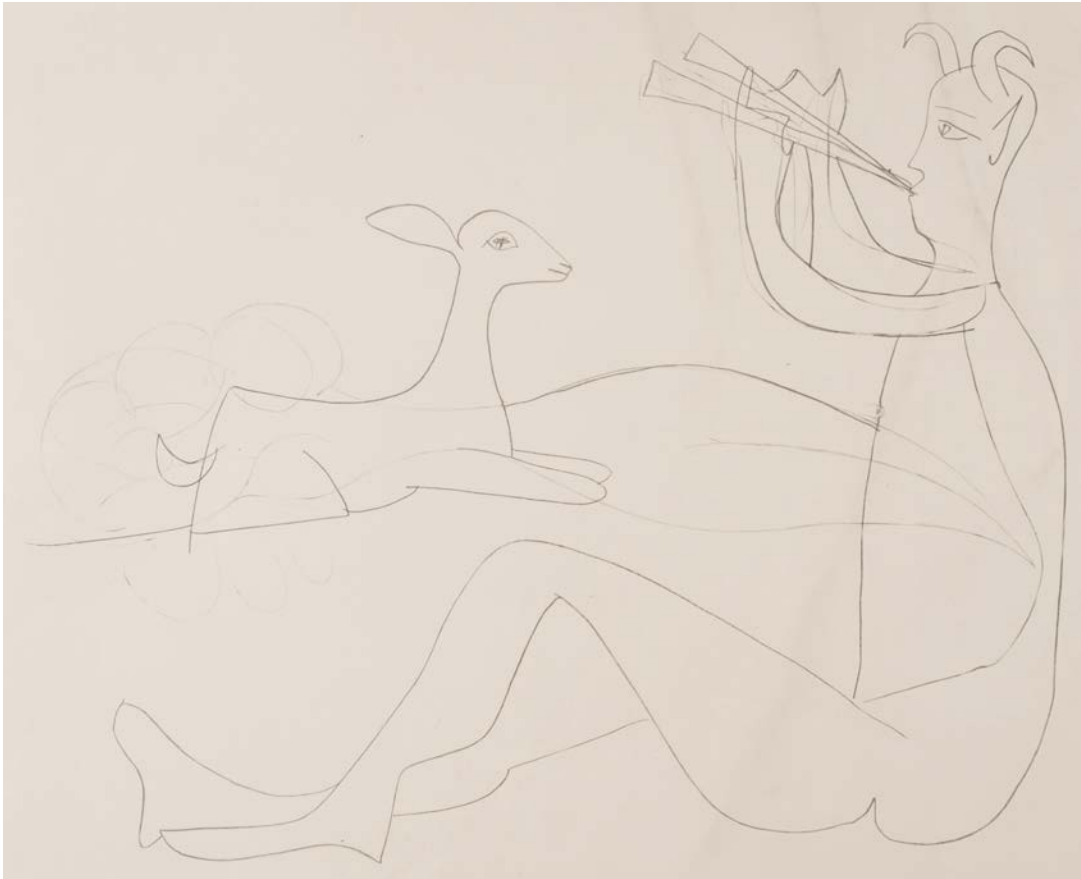


385* **Fraser (Eric, 1902-1983).** Illustration for the poem 'A Still Place' by R. F. Doria, 1929, pen and black ink on Clifford & Milburn watercolour board, 120 x 90 cm mount aperture, sheet size 26 x 19.5 cm, framed and glazed

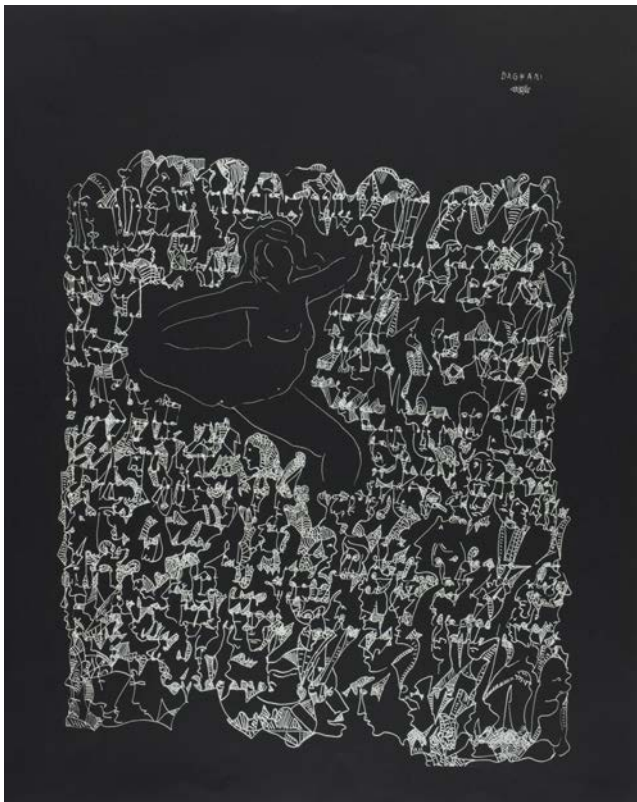
Drawn by Eric Fraser for *Nash's Magazine*, 15th June 1929 (inscribed in pencil thus to verso).

(1)

£150 - £200



Lot 386



Lot 387

386AR* Picasso (Pablo, 1881-1973). Three plates from *Mes Dessins D'Antibes* de Pablo Picasso, 1958, *three offset lithographs on Arches paper, almost certainly from the edition of 200 (there were also 50 hors-commerce impressions and an edition of 100 numbered in red), printed by Daniel Jacoment, Published by Au Pont des Arts, Paris, each the full sheets, with a deckle edge at the left and right, sheet size 50.5 x 65.5 cm (19 7/8 x 25 3/4 ins), unframed*

(3)

£700 - £1,000

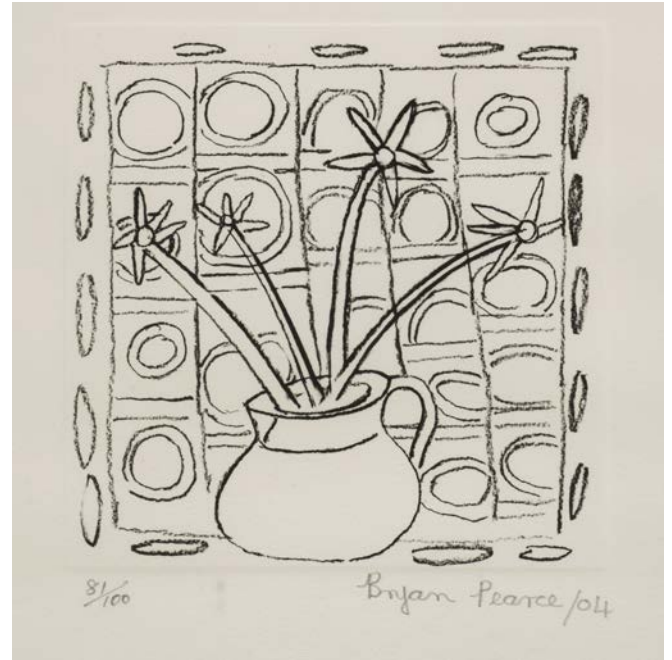
387* Daghani (Arnold, 1909-1985). *Love, Ten Brush Drawings, the complete portfolio of 10 screenprints in monochrome on wove paper, signed and numbered 11/150 in black ink to the colophon page, printed by Compton Press, the full sheets, loose as issued, sheet size 65.2 x 50.5 cm (25 1/2 x 20 3/4 ins), unframed*

(10)

£200 - £300



388AR* **Poole (Monica, 1921-2003)**. Foxgloves, wood engraving on ivory white paper, signed, titled, and numbered 137/175 in pencil, tipped onto backing board, image size 19.9 x 10.8 cm (7 3/4 x 4 1/4 ins), sheet size 30.5 x 21.7 cm (12 x 8 1/2 ins), unframed (1) £500 - £800



389* **Redpath (Anne, 1895-1965)**. The Little Posy, colour lithograph, signed and numbered 6/75 in black pen to lower margin, 28.4 x 45.5 cm (11 1/4 x 17 7/8 ins), framed and glazed (47.5 x 64.5 cm), together with **Pearce (Bryan, 1929-2007)**. Shisha, 2004, lithograph on wove paper, signed, dated and numbered 81/100 in pencil, printed by Curwen Chilford Prints, with their blindstamp, gallery label to frame verso, plate size 15 x 15 cm (6 x 6 ins), sheet size 20 x 20 cm (8 x 8 ins), framed and glazed (35 x 35 cm), plus **Tindle (David, 1932-)**. African Violets, circa 1995, etching with aquatint on wove paper, from an edition of 10 impressions, signed, titled and numbered '5/10 AP' in pencil, the full sheet, plate size 25 x 20 cm (9 3/4 x 8 ins), sheet size 36.5 x 31.5 cm (14 1/4 x 12 1/2 ins), and **Orr (Chris, 1943-)**. Learning a part in 10 minutes flat, 1972, etching with aquatint, signed, titled, dated and numbered 56/75 in pencil, the full sheet, image size 22.5 x 35 cm (8 x 13 3/4 ins), sheet size 44.5 x 53.5 cm (17 1/2 x 21 ins), unframed, together with Travelling. Where next?, 1972, etching with aquatint, signed, titled, dated and numbered 56/75 in pencil, the full sheet, image size 22.5 x 35 cm (8 x 13 3/4 ins), sheet size 43.5 x 55 cm (17 x 21 1/2 ins), unframed, and **Diserens (Violette, 1888-1965)**. Nativité, etching on wove paper, signed and numbered 16/30 in pencil to lower margin, plate size 15.7 x 10.8 cm (6 1/4 x 4 1/4 ins), framed and glazed (43.5 x 31 cm), together with four other 20th century etchings, linocuts and one original black ink drawing, comprising: Walid Abu Shakra, Al Moallaka II; Fete au Bord de L'eau; Clowns; etc., one signed Marc Fonthien?, largest size 21 x 28 cm (8 1/4 x 11 ins), all but one framed and glazed, largest (42.5 x 49 cm), plus **Lazzerini (Giuliana, 1950-)**. Night Village, linocut on wove paper, signed, titled and numbered 5/8 in pencil, image size 11 x 11 cm (4 1/4 x 4 1/4 ins), mounted, together with 14 other linocuts by the same artist, mostly landscape or nature scenes: Running Hare, Autumn Fields, Birds, Poppy Field, etc., some duplicates, mounted or framed, the largest image size 21 x 22 cm (8 1/4 x 8 3/4 ins) (25) £200 - £300



390AR* **Rubin (Reuven, 1893-1974)**. Visages D'Israël, Chez Daniel Jacomet: Paris, [1960], complete set of twelve offset colour lithographs, on Arches paper, signed in crayon on the limitation page, some spotting, 65 x 49.5 cm (25 1/2 x 19 1/2 ins), loosely contained in original cloth-covered portfolio, fabric ties, folio

Limited edition 233/250.

(1)

£300 - £500



391AR* **Picasso (Pablo, 1881-1973)**. Colombe de la Paix, 1961, lithograph in colour on Arches wove paper, signed and dated in the plate, sheet size 38 x 55.7 cm (15 x 22 ins), unframed

(1)

£150 - £200



392* **Braque (Georges, 1882-1963)**, Fleurs de l'Air, 1963, colour lithograph on japon nacré, from the edition of 200 unsigned impressions for Rene Char, Lettera Amorosa, 1963, printed by Mourlot, sheet size 32 x 25.5 cm (12.5 x 10 ins), hinge-mounted

Vallier 187.

(1)

£100 - £150



393AR* **Collins (Cecil, 1908-1989)**. A Midsummer Night's Dream, 1964, lithograph on wove paper, from the edition of 50 impressions, signed and dated, titled, and numbered 38/50 to lower margin, some pale discolouration, sheet size 61.5 x 48 cm (24 1/4 x 19 ins), framed and glazed

Provenance: Frances and Nicolas McDowall.

(1)

£100 - £200



394* **Blake (Peter, 1932-)**. Fag Packets (La Ronde), 2004, screenprint in colours on wove paper, signed and numbered 26/95 in pencil, published by CCA Galleries, London, the full sheet, affixed at corners to backing board, sheet size approximately 100 x 75 cm (39 1/2 x 29 1/2 ins), framed and glazed (113 x 97 cm), together with **Jones (Allen, 1937-)**. Polka, 1965, screenprint in colours on wove paper, signed and numbered 13/50 in pencil, printed by Chiron Press, New York, with their blindstamp, the full sheet, Christie's and Whitford Fine Art labels to frame verso, sheet size 61 x 46 cm (24 x 18 ins), framed and glazed (glazing defective)

(2) £300 - £400

395AR* **Poole (Monica, 1921-2003)**. Foxgloves, wood engraving on ivory white paper, signed, titled, and numbered 169/175 in pencil, tipped onto backing board, light mount staining, image size 19.9 x 10.8 cm (7 3/4 x 4 1/4 ins), sheet size 29.3 x 21 cm (11 1/2 x 21 1/4 ins), unframed

(1) £500 - £800

396AR* **Chadwick (Lynn, 1914-2003)**. Figure IV, 1966, lithograph in colours on Chadwick watermarked wove paper, signed and dated in black ballpoint pen, the full sheet, some handling creases and light water staining to sheet edges (not affecting image), sheet size 81.7 x 59.6 cm (32 x 23 1/2 ins), unframed

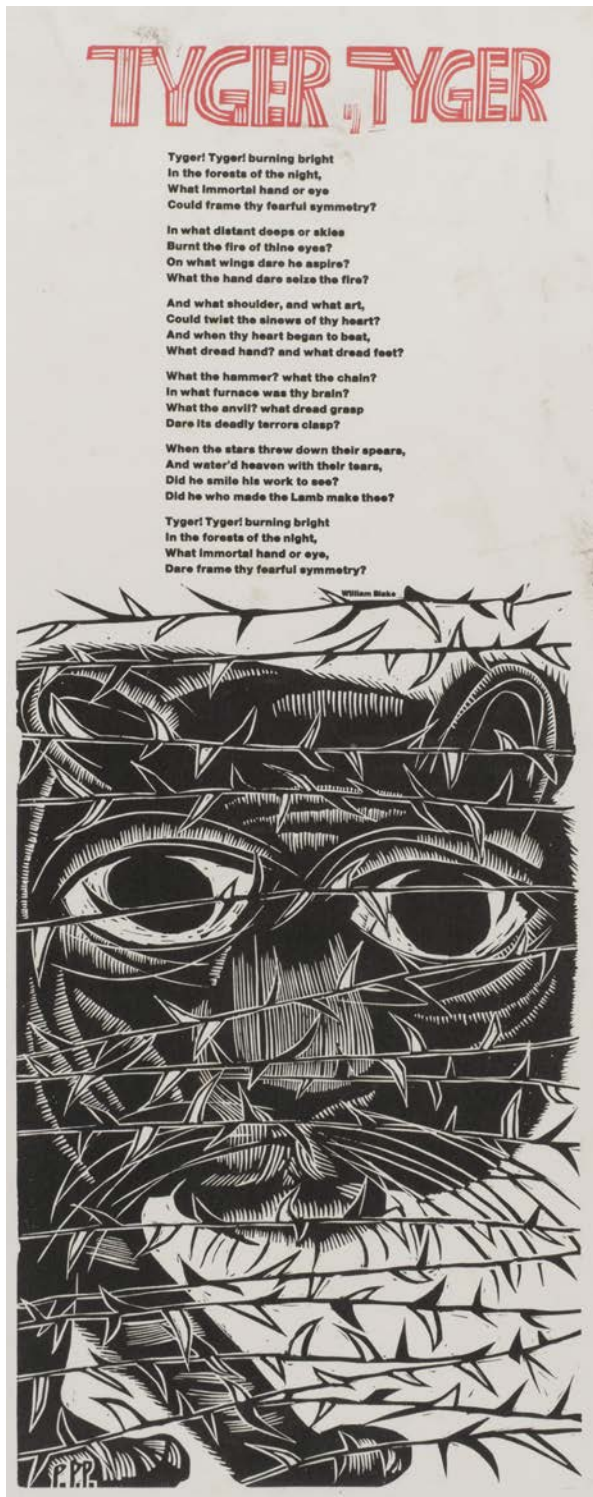
(1) £200 - £300



Lot 395



Lot 396

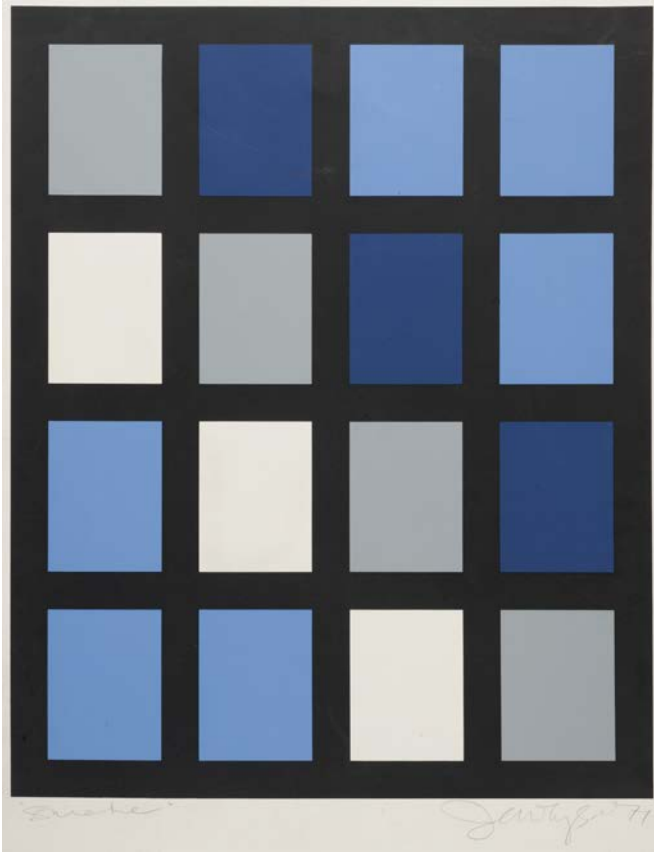


Lot 397

397* **Piech (Paul Peter, 1920-1996).** 'Tyger Tyger' by William Blake [&] 'This royal Throne of Kings, this sceptered isle...' [&] 'The Kingdom of Heaven is within you, The truth will set you free', 3 lithographs, all printed in two colours, some old folds and light creasing, Shakespeare with small repair tear to lower right edge, pin holes to corners, largest 45 x 64 cm (3) £150 - £200



398* **Sprague (Ken, 1927-2004).** We Choose to Work at Porton, August 1969, six lithographs, each signed and dated with artist's proof in pencil to lower margin, comprising: It's For Purely Defensive Purposes, It's a Big Dollar Earner, If I Didn't Do it Someone Else Would, We're Only Obeying Government Orders, But The Money is so Good, and We Choose to Work at Porton, 61.5 x 43.4 cm (24 1/4 x 17 ins), plus a small poster advertising 'Printer and Potter at the Peterloo' an exhibition held by Ken & Shelia Sprague at Peterloo Gallery Ltd, 33A Brown Street, Manchester 2, Jan 7th - 30th, all loosely contained in a thick card folio with We Choose to Work at Porton illustrated on the upper board, folio (1) £300 - £500



Lot 399

399* **Tyson (Ian, 1933–2021)**. *Smoke*, 1971, screenprint in colours on thick wove paper, signed, titled and dated in pencil, from *The Pronouns* and used as an illustration for 'Folio 1, Dances 1-7', the full sheet, image size 53 x 43 cm (21 x 17 ins), sheet size 63.5 x 51 cm (25 x 20 ins), unframed, together with an Untitled screenprint by the same artist, signed, sheet size 40.5 x 38 cm (16 x 15 ins), unframed

An additional impression of *Smoke* is held by the Tate Gallery, London. Accession number: P05273

Ian Tyson studied at Birkenhead School of Art and Royal Academy Schools. He was an artist, printer and poet. Tyson founded Tetrad Press in 1969 and organised and wrote the catalogue for the show *British Artists' Books 1970–83* with Silvie Turner.

(2)

£150 – £200

400* **Millington (Terence, 1942–)**. *Bread*, 1976, etching with aquatint on thick wove paper, signed, titled and numbered 4/50 in pencil, the full sheet, plate size 53 x 70.5 cm (20 3/4 x 27 3/4 ins), sheet size 67 x 85 cm (26 1/4 x 33 1/2 ins), unframed, together with five further etchings by the same artist: *Firescreen 1*, *Dolls*, *Bowl 2*, *Shelf* and *Souvenirs*, each signed, dated, titled and numbered in pencil, the largest sheet 54.4 x 76 cm, unframed

(6)

£200 – £300



Lot 400



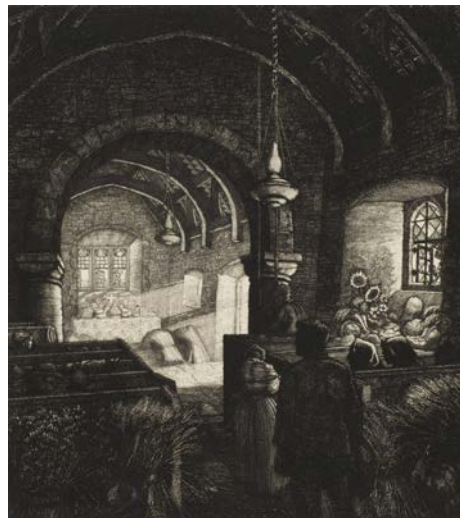
401AR* **Tanner (Robin, 1904-1988)**. Twelve Etchings by Robin Tanner, Penn Print Room, 1974, *the complete portfolio of 12 etchings on cream wove or laid papers, all signed and numbered 25/50 in pencil, various sheet sizes, largest (Christmas) 51 x 43 cm (20 x 17 ins), fine and rich impressions, with original printed calligraphic title-page by Robin Tanner and Penn Print Room Twelve Etchings information booklet, all loosely contained in original brown cloth portfolio (52.5 x 44 cm)*

Garton 3, 6, 9, 12-13, 21, 23, 25-27, & 30.

The titles of the etchings are: Wiltshire Roadmaker, Martin's Hovel, Wiltshire Woodman, Christmas, Harvest Festival, Autumn, Wiltshire Rickyard, June, Easter, Flowers of May, The Clapper Bridge, and The Plough.

(1)

£3,000 - £5,000





402* **Peter Freeth (b.1938)**. *An unpopular spectacle*, etching with aquatint, signed, titled and numbered 3/20 in pencil, the full sheet, image size 8.4 x 12.1 cm (3 1/4 x 4 3/4 ins), sheet size 32 x 40 cm (12 1/2 x 15 3/4 ins), framed, and *Passing (3)*, etching with aquatint, signed and titled in pencil, the full sheet, image size 46.5 x 55 cm (18 1/4 x 21 1/2 ins), framed, together with two further prints by David Young Cameron and Neil MacPherson, the largest sheet 94.5 x 73.5 cm, framed (4) £200 - £300



Lot 403

403AR* **Tanner (Robin, 1904-1988)**. *The Old Road (Elegy for the English Elm I)*, 1977, etching on thick laid paper, the third state (of three), signed in pencil, from the edition of about 1000 as published in *British Etchers 1850-1940* by K. M. Guichard, published by Robin Garton, 1977, with margins, plate size 29.8 x 23.7 cm (11 3/4 x 9 1/4 ins), sheet size 32.8 x 26 cm (15 3/4 x 10 1/4 ins), unframed

Garton 36 (iii/iii).

(1)

£200 - £300



404AR* **Tanner (Robin, 1904-1988)**. *Wren and Primroses, Full Moon, & The Old Road*, three etchings, as issued in Kenneth M. Guichard, *British Etchers 1850-1940*, London: Robin Garton, 1977, each etching signed in pencil, monochrome illustrations, errata slip present, top edge gilt, original quarter blue morocco gilt, large 4to (33 x 26 cm)

Provenance: Robin Garton (1946-2015).

Garton 19, 29, iii/iii & 36, iii/iii.

(1)

£300 - £500



Lot 405

405AR* **Piper (John, 1903-1992)**. The Metropole Hotel from the West Pier, from Brighton Aquatints, 1939, uncoloured aquatint printed by A. Alexander & Sons Ltd on F. J. Head hand-made paper, an artist's proof aside from the published edition of 200, signed by the artist to the lower right margin, 21.2 x 27.6 cm, framed and glazed

Levinson 23.

(1)

£300 - £500

406AR* **Ackroyd (Norman, 1938-2024)**. Dovecote at Chateau Palmer, 1986, etching with aquatint on laid paper, titled, signed and numbered 24/150 in pencil, plate size 51 x 35 cm (20 x 13 3/4 ins), with margins, framed and glazed

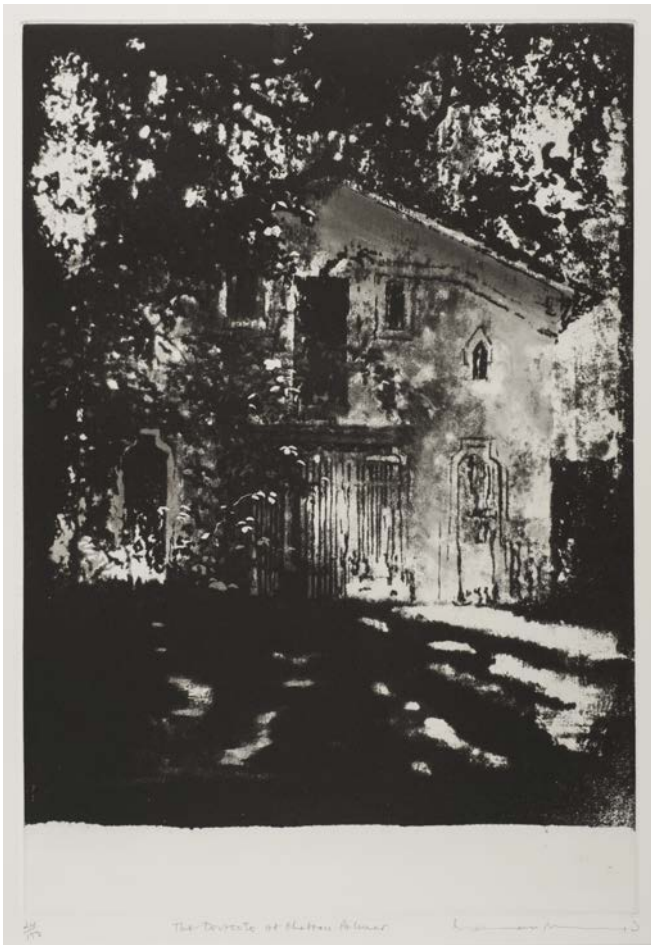
Provenance: Royal Academy Summer Exhibition 1987.

(1)

£300 - £500

407 No lot

408 No lot



Lot 406



409AR* **Desmazieres (Erik, 1948-)**. Atelier René Tazé II, 1980, etching on thick wove paper, signed, titled and numbered 86/90 in pencil, a very good impression, the full sheet, plate size 67 x 51.5 cm (26 1/4 x 20 1/4 ins), framed (glazing defective)

(1)

£300 - £500



Lot 410



Lot 411

410* **Gillmor (Robert, 1936-2022)**. Shelducks, *linocut on card, initialed and titled in pencil, issued as a Christmas card by Robert Gillmor, additionally signed by the artist to the inside of the card below a printed message, image size 7.5 x 20.2 cm (3 x 8 ins), unframed, together with four further Christmas cards, each featuring a print by Robert Gillmor of various birds, three signed in ink by the artist to the inside, the largest 24.5 x 12 cm (9 1/2 x 4 3/4 ins), unframed*

(5)

£200 - £300

411* **Ward (John Standon, 1917-2007)**. San Marco Piazza, Venice, *colour lithograph, showing figures viewing San Marco Piazza, signed and limited 312/500 in pencil to lower margin, small area of spotting upper left, 42 x 56 cm (16 1/2 x 22 ins), mounted, framed and glazed (58 x 69 cm)*

(1)

£150 - £200



Lot 412

412* **Bristol Printmakers**. Bristol Printmakers' Folio '81, 1981, *the complete portfolio comprising eleven works, etching, woodblock, screenprint or engravings on various papers, each work signed and numbered 19/75, portfolio information and list of artists to the colophon page, the full sheets, loose as issued, the largest sheet 52 x 39 cm (20 1/2 x 15 1/2 ins), contained either in the original green card folder (large folio)*

The eleven artists included in the portfolio are: Jean Farrell, Laurie Finestone, Brian Hanscomb, Poppy James, Rob Moore, Alan Moulding, Peter Reddick, Howard Silverman, Peter White, Diana Van Loock, & Jean Whitley.

(11)

£150 - £200



413* **Jones (David, 1895–1974)**. Bookplate for Arthur J Plenty, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, image size 8 x 3.5 cm (3 1/4 x 1 1/2 ins), sheet size 14.5 x 22.5 cm (5 3/4 x 9 ins), mounted, plus Young Nobleman with Lewd Female, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, image size 5.5 x 6 cm (2 1/4 x 2 1/2 ins), mounted, together with 10 further wood engravings by the same artist, including Pamela Riddick and Constance Gold, The Most Holy Rosary, Mammon and Worshipers, Elevation of the Host, Welfare Speaker, Crucifixion, Nativity with Cross & Star etc., all printed from the original block and published by Douglas Cleverdon at Clover Hill Editions, London, 1981, mounted (11)

£200 - £300



Lot 414

Each lot is subject to a Buyer's Premium of 22% (Lots marked * 26.4% inclusive of VAT @ 20%)

414* **Tanner (Robin, 1904–1988) and Tanner (Heather, 1903–1993)**. Woodland Plants, Robin Garton Ltd., 1981, two etchings on wove paper (Lesser Celandine, 1943, and The Old Thorn, 1975), each signed in pencil, 2 volumes, one of 50 copies, this copy inscribed 'Publishers' Proof 4' in ink by Robin Tanner, signed by the artist and author in ink to the half-title page, with an additional suite of illustrations loose in an accompanying portfolio, original vellum, all edges gilt, portfolio also in original vellum with cloth flaps, original cloth slip-case, 4to

Provenance: Robin Garton (1946–2015).

Garton 22 (ii/ii) & 34 (iv/iv). Only five vellum-bound copies of Woodland Plants contained both signed etchings.

(2)

£400 - £600



415* **Hodgkinson (Frank George, 1919–2001)**. Pig and Boy, 1984, etching on wove paper with East Kangaloon embossed stamp to lower margin, artist's proof, limited 'a/p v/x', titled, signed and dated in pencil to lower edge, plate size 25.2 x 20 cm (10 x 8 ins), sheet size 75 x 52.5 cm (29 1/2 x 20 3/4 ins), together with 7 other etchings by the same artist, comprising: Boy and Adult Cassowary, a/p ii/x & p/p; Frog and Water Spirit, a/p viii/x; Frog and Crocodile, p/p; Frog and River, p/p; Bat, a/p iv/x; and Pukpuk on Mok, a/p v/x, all on wove paper with East Kangaloon embossed stamp to lower margin, all limited, titled, signed and dated in pencil to lower margin, all approximately 75 x 52.5 cm (29 1/2 x 20 3/4 ins), all but one framed and glazed (76.5 x 54.5 cm)

(8)

£300 - £500



416* **Milton (Peter, 1930-)**. American Interior 1: Family Reunion, 1984, *light-sensitive ground etching and engraving, signed and titled in pencil to lower margin, 505 x 870 mm, framed and glazed*
Edition 84 of 175.

See *Peter Milton: Prints and Drawings*, Jamie Szoke Gallery, 1984.
(1) £200 - £300



417* **Campbell (Steven, 1953-2007)**. Natural Follies at Bee Junction, 1985, *etching with aquatint on wove paper, signed, titled, dated and numbered 17/50 in pencil, the full sheet, sheet size 97.5 x 69.5 cm (38 1/4 x 27 1/4 ins), framed*

(1) £200 - £400



418* **Phipps (Howard, 1954-)**. The Whittington Press, 1985, *linocut on wove paper, signed, titled, dated and numbered 11/20 in pencil, the full sheet, image size 30.5 x 30.5 cm (12 x 12 ins), sheet size 43 x 38 cm, unframed, together with Bookplate [for] Harriet Neuberger, 1993, wood engraving on Arches wove paper, signed, dated and inscribed A/P in pencil, an artist's proof before the numbered edition, with accompanying information sheet, image size 8 x 6.3 cm (3 x 2 1/2 ins), sheet size 19 x 15 cm, unframed*

The original pencil study which inspired this linocut is being sold in this sale, lot 304.

(2) £150 - £200



419* **Garrad (Bill, 20th century)**. Still life of Blossom, 1986, *watercolour on paper, signed and dated, branches of blossom in a chinoiserie cup, mount aperture 72 x 51 cm (28 1/4 x 20 ins), framed, together with two further watercolour still life works, one of various hats, the other of kitchen items, each framed, the largest mount aperture 74 x 54 cm, uniformly framed*

(3) £150 - £200



Lot 420



Lot 421

420* **Howard (John, 1958-)**. The Foundry I, 1989, etching with aquatint on Lana 1590 wove paper, signed, titled, dated and numbered 12/25 in pencil, the full sheet, plate size 56.8 x 44 cm (22 1/4 x 17 1/4 ins), sheet size 66 x 50 cm (26 x 19 3/4 ins), unframed, together with The Foundry II, 1989, etching with aquatint on Lana 1590 wove paper, signed, titled, dated and numbered 7/25 in pencil, the full sheet, plate size 49.5 x 36.6 cm (19 1/2 x 14 1/2 ins), sheet size 66 x 50 cm (26 x 19 3/4 ins), unframed

John Howard is a print-maker based in Cornwall. He worked in industry in the Midlands for ten years before studying Fine Art at the University of Central England as a mature student. He graduated from there in 1989 with a First Class Honours Degree in Fine Art. John was elected a Fellow of the Royal Society of Painter-Printmakers (RE) in 1995 and a Member of the Royal Birmingham Society of Artists (RBSA) in 1996.

(2)

£200 - £300

421* **Keane (John, 1954-)**. Market Forces, 1989, lithograph on Arches wove paper, signed, dated and numbered 32/40 in pencil, titled in the plate, the full sheet, sheet size 75 x 56 cm (29 1/2 x 22 ins), unframed, and Shift, 1991, linocut on heavy wove paper, signed, dated, titled and numbered 5/40 in pencil, the full sheet, image size 23 x 20 cm (9 x 8 ins), sheet size 45.5 x 37.5 cm (18 x 14 3/4 ins), unframed, plus another lithograph, signed, dated and numbered, unframed

(3)

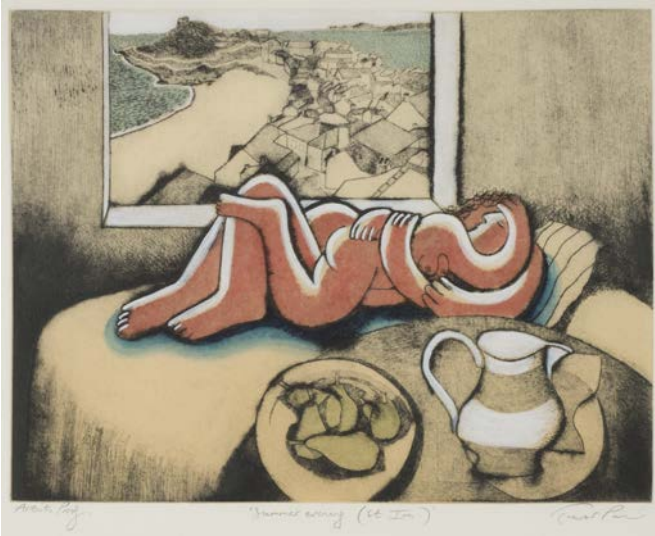
£200 - £300



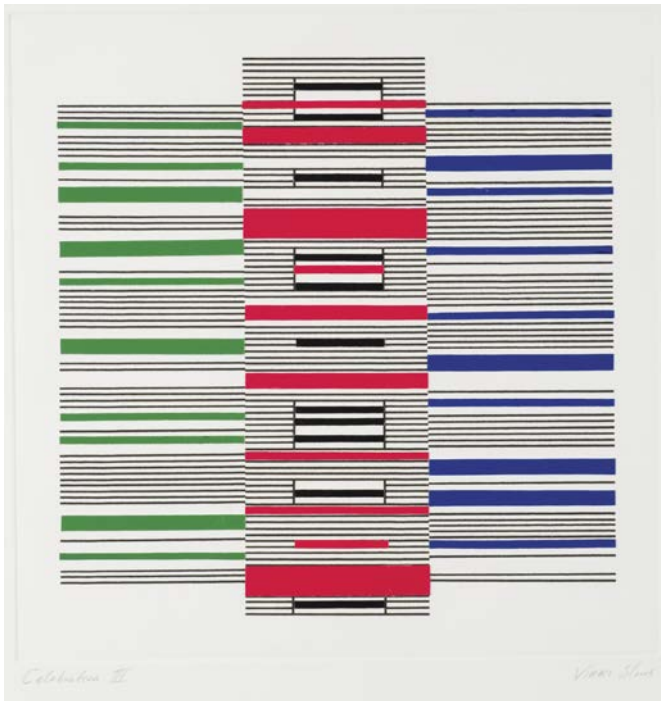
422* **Baskin (Leonard, 1922-2000)**. The Commander, 1990, etching with aquatint on wove paper, signed, dated and numbered 32/50 in pencil, additionally inscribed 'For Roy, with love from Lisa & Leonard', with margins, scattered spotting, plate size 60 x 45 cm (23 1/2 x 17 3/4 ins), sheet size 76 x 56 cm (30 x 22 ins), unframed, together with another etching by the same artist, signed and inscribed in pencil, sheet size 32 x 24 cm, unframed

(2)

£200 - £300



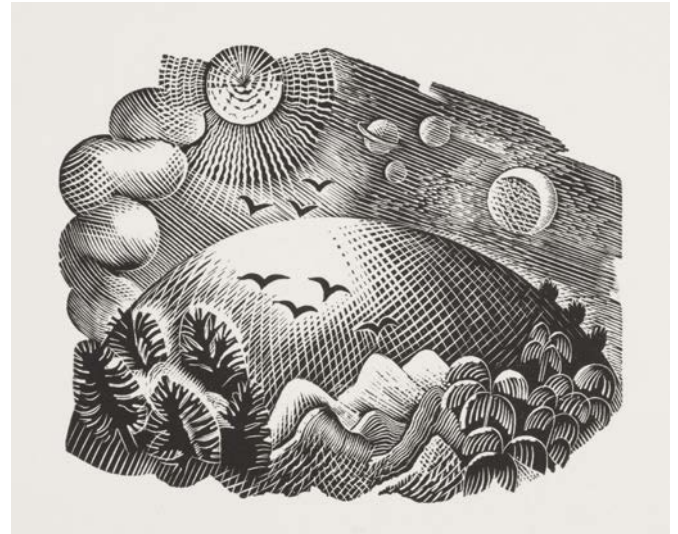
423* **Price (Trevor, 1966-)**. Summer Evening (St. Ives.), drypoint on wove paper, artist's proof, titled and signed in pencil to lower margin, 19.7 x 25.6 cm (7 3/4 x 10 1/8 ins), sheet size 38 x 43 cm (15 x 17 cm), framed and glazed (51.5 x 56 cm)
(1) £80 - £120



Lot 424

424* **Slowe (Vikki, 1947-2013)**. Celebration I, II, III & IV, four etchings with collage on wove paper, each signed and titled in pencil, two numbered 1/50, from the Celebration series, the full sheets, each plate size 26.5 x 26.5 cm (10 1/2 x 10 1/2 ins), sheet size 48.5 x 47 cm (19 x 18 1/2 ins), unframed

Vikki Slowe studied at the London College of Fashion, Camden Arts Centre in London and with the painter and printmaker, David Smith. In 1980 she was elected a member of the Royal Society of Painter-Printmakers, for whom she was also Honorary Curator. Her work has been included in exhibitions at Ben Uri, the Royal Academy Summer exhibition (1973, 1975 and 1988), and in other galleries across the globe. Her work is held in collections including the Ashmolean in Oxford, the Smithsonian in Washington and the Tel Aviv Museum in Israel.
(4) £200 - £300



425* **Garton (Robin, 1946-2015)**. British Printmakers 1855-1955, Garton & Co., in association with Scholar Press, 1992, one of 15 copies issued with a complete suite of 8 prints from a limited edition of only 25 specially bound copies, with prints by Eric Ravillious, John Nash, Enid Marx, and Reynolds Stone, each print loose (as issued) and held within the original green card folder, the full sheets, Enid Marx prints signed and numbered 1/18 in pencil, each sheet numbered 'B 1/15' in pencil and with 'British Printmakers' blindstamp, with printed colophon page numbered 'B 1/15' and 'limited to 25 copies' in ink, ink inscription to half-title page 'Robin Garton / First Copy / 20.xii.92', publisher's original red quarter-leather with green buckram boards and raised bands, gilt lettering and decoration to spine, top edge gilt, with the original publisher's green-cloth slipcase, large 4to
Provenance: Robin Garton (1946-2015).

The eight prints included are: Eric Ravillious (1903-1942): A Young Airman; An Explorer. John Nash (1893-1977): Cows; Nude with Pillow. Enid Marx (1902-1998): Abstract Flower Design; South Sea. Reynolds Stone (1901-1979): Old Tree; Printing and the Mind of Man.
(1) £400 - £600



Lot 426

426* **Holland (Harry, 1941-)**. Bauble, 1992, monotype, signed, titled and dated in pencil, image size 43 x 31 cm (17 x 12 ins), framed, together with Nude, lithograph, an artist's proof, signed and marked A/P, image size 18 x 14 cm (7 x 5 1/2 ins), framed, and two further prints by the same artist, each signed, the largest image size 23 x 21 cm, framed

(4)

£200 - £300

427AR* **Holloway (Edgar, 1914-2008)**. Etchings and Engravings, 1992, the full set of seven etchings or engravings on Somerset mould-made wove paper, each signed, titled and numbered 37/40, printed at the Rampant Lions Press, published by Merivale Editions, loose as issued, each sheet 38 x 25.7 cm (15 x 10 ins), contained within the original cloth drop-back box, paper label to upper cover and spine, folio

The titles of the works are: Self Portrait, Eastcote, Essex Street Watergate, Grey Topper, Daisy Monica, Orchard Moon, and The Afghan Hat.

(1)

£300 - £500



Lot 427



428AR* **Drury (Paul, 1903-1987)**. The Memorial Portfolio, Devizes: Garton and Co, 1994, one of ten sets issued 'hors de commerce' with ten prints (there was also an 'A' edition of twenty-five sets with six plates and a 'B' edition of fifteen sets with nine plates), this set a printer's proof with numerous printer's notes in pencil to each print, various papers, printed by Anthony Dyson, with a dummy layout / printer's proof title, colophon and forward booklet, also with a copy of 'Some Introductory Notes to the Memorial Portfolio by Michael Blaker RE', the full sheets, loose as issued, the largest sheet 43.5 x 51 cm (17 x 20 ins), contained in the original blue buckram solander box with red labels, large folio (54.5 x 46 cm)

Provenance: Robin Garton (1946-2015).

The ten prints are: Carel Weight, French Cemetery (unsigned), Tired Student, Mickleham Yews III, The Penultimate Swan Song, The Obsinate Hen, Forms in a Wood, Boy Planning a House, Fish on a Plate, and Miss Adeline Fox.

(1)

£400 - £600



Lot 429



Lot 430

429AR* **Drury (Paul, 1903-1987)**. The Memorial Portfolio, Devises: Garton and Co, 1994, one of ten sets issued 'hors de commerce' with ten prints (there was also an 'A' edition of twenty-five sets with six plates and a 'B' edition of fifteen sets with nine plates), this set numbered 9, various papers, printed by Anthony Dyson, 'French Cemetery' signed by the artist, with title, colophon and forward booklet, also with a copy of 'Some Introductory Notes to the Memorial Portfolio by Michael Blaker RE', the full sheets, loose as issued and contained in original card folder, the largest sheet 43.5 x 51 cm (17 x 20 ins), contained in the original blue buckram solander box with red labels, large folio (54.5 x 46 cm)

Provenance: Robin Garton (1946-2015).

The ten prints are: Carel Weight, French Cemetery (signed), Tired Student, Mickleham Yews III, The Penultimate Swan Song, The Obsinate Hen, Forms in a Wood, Boy Planning a House, Fish on a Plate, and Miss Adeline Fox.

(1) £400 - £600

430* **Stops (John, 1925-2002)**. Clearing Skies, Pembrokeshire I, 1994, linocut printed in colours on wove paper, signed, titled and numbered 8/8 in pencil, a view of cottages viewed across a field, image size 40.5 x 31 cm, sheet size 56 x 38 cm (22 x 15 ins), unframed
(1) £80 - £120

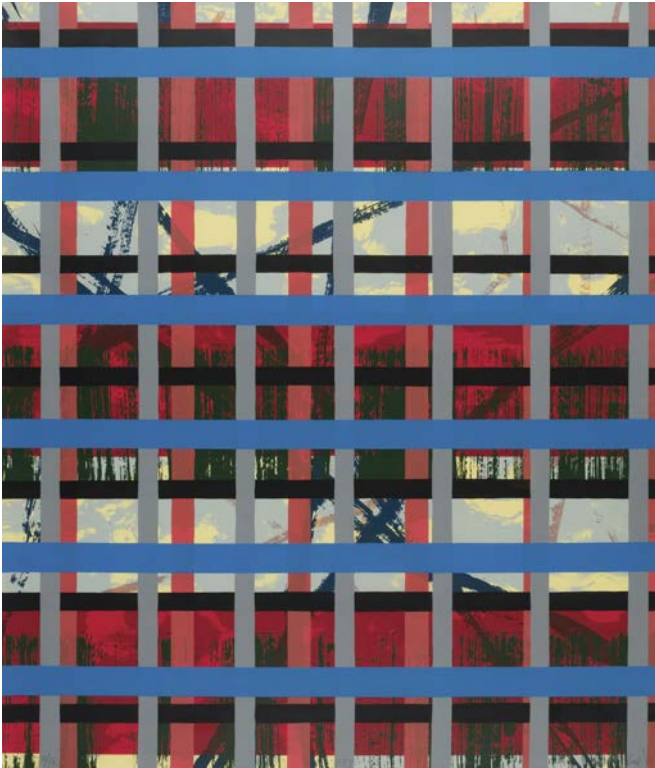


Lot 431

431* **Vaux (Marc, 1932-)**. The Clock VI, 1996, etching with embossing on heavy wove paper, signed, dated, titled and numbered 1/12 in pencil, the full sheet, image size 24 x 31 cm (9 1/2 x 12 1/4 ins), sheet size 39.5 x 51 cm (15 1/2 x 20 ins), unframed

Marc Vaux is a non-figurative painter and print-maker who was closely involved with 1960s abstract groups. Born in Swindon, Wiltshire, Vaux attended the Commonwealth Grammar School in Swindon and, following two years of national service, entered the Swindon School of Art in 1955. He moved to London to study at the Slade School of Fine Art (1957-60). Vaux first came to prominence in 1960, when his work was included in the landmark exhibition 'Situation' exhibition held at the RBA Galleries, London, and included work by Robyn Denny, William Turnbull and Bernard Cohen. The Tate holds a strong collection of Vaux's work from 1959 to the present day, with his work held in other public collections such as Arts Council of Great Britain, Victoria and Albert Museum, British Library, City Art Gallery, Leeds, York Art Gallery, Sheffield Museum, and Folkwang Museum, Essen, Germany.

(1) £150 - £200



432* Gall (Neil, 1967-). BRYG, 1997, screenprint in colours on wove paper, signed, titled, dated and numbered 10/16 in pencil, printed to the sheet edge, sheet size 66 x 56.5 cm (26 x 22 1/4 ins), unframed (1) £100 - £150



433* Greenwood (Phil, 1943-). Red Haze, 1998, etching with aquatint on heavy wove paper, signed, titled and numbered 75/150 in pencil, the full sheet, image size 48 x 57 cm (19 x 22 1/2 ins), sheet size 58 x 66.5 cm (22 3/4 x 26 ins), unframed

Phil Greenwood was educated at Harrow and Hornsey Colleges of Art. He went on to teach and lecture in printmaking for a short time and since 1971 has been a professional artist/printmaker. He has exhibited across the world, notably at the Royal Academy, the Bankside Gallery, the Victoria and Albert Museum and the Tate Gallery. His art has been used by the National Trust, Unicef, H. Ling, and Deutsche Grammophon.

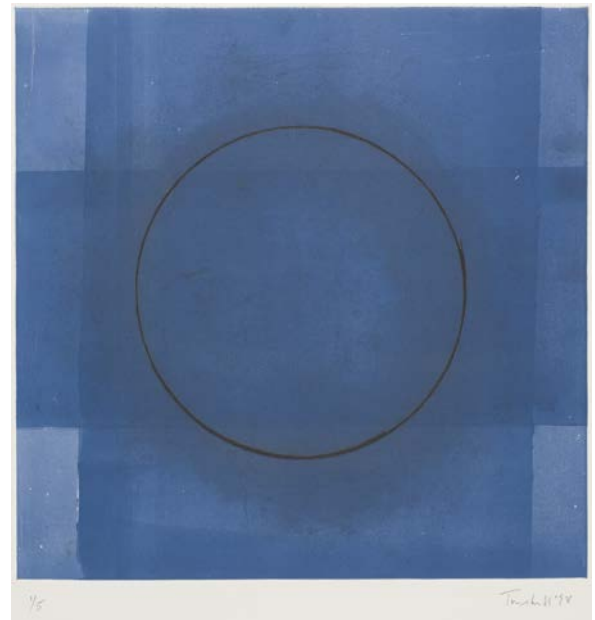
(1) £100 - £150



434 Old Stile Press. Philip Sutton RA. His Family and his Friends, Woodcuts 1950s-1970s, London: The Old Stile Press in Association with Berkley Square Gallery, 1998, title printed in blue and black with portrait illustration, 27 woodcuts on Somerset mould paper, original yellow and blue cloth boards, woodcut illustration to upper cover, a few small marks, publisher's solander box with illustration to upper cover, 4to, 43 x 44.5 cm

Limited edition 5/50, signed by artist and printer, from an overall edition of 80.

(1) £200 - £300



435* Turnbull (Christopher, 20th Century). Slate Circle, 1998, drypoint etching with carborundum printed in colours on thick wove paper, signed, dated and numbered 1/5 in pencil, the full sheet, plate size 38.5 x 38.5 cm (15 x 15 ins), sheet size 75.5 x 57.5 cm (29 3/4 x 22 3/4 ins), unframed, together with two further abstract etchings with colour by the same artist, each signed and dated in pencil, the full sheets, each sheet size 75.5 x 57.5 cm (29 3/4 x 22 3/4 ins), unframed

(3) £150 - £200



436AR* Cook (Beryl, 1926–2008). Two on a stool, 1991, lithograph in colours, signed and numbered 83/850, published by Alexander Gallery Publications Ltd., Bristol, image size 38 x 25.5 cm (15 x 10 ins), framed (1) £150 - £200



Lot 438



437AR* Cook (Beryl, 1926–2008). Dancing on the Bar, 1992, lithograph in colours, signed, from the edition of 850, published by Alexander Gallery Publications Ltd., Bristol, image size 38 x 51 cm (15 x 20 ins), framed (1) £150 - £200

438AR* Cook (Beryl, 1926–2008). Fuchsia Fairies, 1994, lithograph in colours, signed and numbered 489/650, published by Alexander Gallery Publications Ltd., Bristol, image size 43 x 28 cm (17 x 11 ins), framed (1) £150 - £200

439AR* Cook (Beryl, 1926–2008). Tango in Bar Sur, Buenos Aires, 1995, lithograph in colours, signed and numbered 642/650, published by Alexander Gallery Publications Ltd., Bristol, image size 46 x 28 cm (18 x 11 ins), framed (1) £150 - £200



Lot 439



440AR* Cook (Beryl, 1926-2008). Fairies and Pixies, 1996, lithograph in colours, signed and numbered 459/650, published by Alexander Gallery Publications Ltd., Bristol, image size 41 x 41 cm (16 x 16 ins), framed (1) £200 - £300



442AR* Cook (Beryl, 1926-2008). Lingerie Shop, 1998, lithograph in colours, signed and numbered 131/650, published by Alexander Gallery Publications Ltd., Bristol, image size 46 x 41 cm (18 x 16 ins), framed (1) £300 - £500



441AR* Cook (Beryl, 1926-2008). Bridge Party, 1997, lithograph in colours, signed and numbered 228/650, published by Alexander Gallery Publications Ltd., Bristol, image size 35.5 x 47 cm (14 x 18 1/2 ins), framed (1) £200 - £300



443AR* Cook (Beryl, 1926-2008). Party Girls, 1999, lithograph in colours, signed and numbered 197/650, published by Alexander Gallery Publications Ltd., Bristol, image size 51 x 56 cm (20 x 22 ins), framed (1) £300 - £500



444AR* Cook (Beryl, 1926–2008). Clubbing in the Rain, 2002, lithograph in colours, signed and numbered 258/650, published by Alexander Gallery Publications Ltd., Bristol, image size 51 x 35.5 cm (20 x 14 ins), framed (1) £300 - £500



445AR* Cook (Beryl, 1926–2008). Shall we dance?, 2002, lithograph in colours, signed and numbered 289/650, published by Alexander Gallery Publications Ltd., Bristol, image size 51 x 35.5 cm (20 x 14 ins), framed (1) £200 - £300



446* **Green (Peter, 1933–2023)**. *Red Shore Forms*, 2008, woodcut and stencil on wove paper, signed, dated, titled and numbered 6/8 in pencil, the full sheet, image size: 33 x 36.5 cm (13 x 14 1/4 ins), sheet size 62 x 56 cm (24 1/2 x 22 ins), unframed

Peter Green OBE RE was elected as an associate of the Royal Society of Painter–Printmakers in 1958 and awarded an OBE for Services to Art and Art Education in 1988. Green’s career stretched from the 1950s where his vast lino prints of the Welsh landscape show the influence of John Craxton, Alan Reynolds and Graham Sutherland through to his most original and dynamic work produced in the last few years.

(1)

£100 – £150

JAPANESE WOODBLOCK PRINTS

From a Private Collection

11 MARCH 2026



Kawase Hasui (1883-1957). Moonlight Night at Kozu, Osaka, from the series Tabi Mmiyage dai sanshu (Souvenirs of Travel, third series), 1924, vertical oban *tate-e* colour woodblock print, signed Hasui, with artist's seal, dated Taisho 13, published by Watanabe Shosaburo, a very good, rich impression, with margins, image size 365 x 240 mm (14 3/8 x 9 1/2 ins), sheet size 387 x 260 mm

£700-1,000

For further information please contact Nathan Winter or Stephanie Wynn:
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stephanie@dominicwinter.co.uk

